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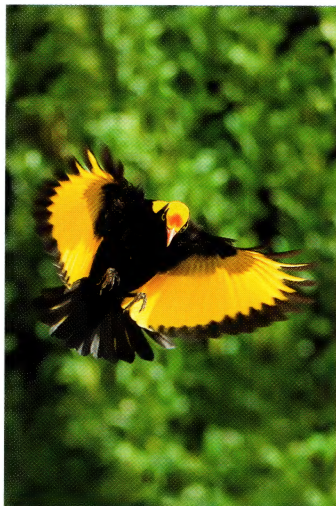
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**COVER** Regent Bowerbird, near Lamington NP in Qld. Image by Michael Snedic. Nikon D200 DSLR, 80-200mm f/2.8 lens, f/6.7 @ 1/4000s, ISO 400. Exposure compensation -1. Image sharpened, curves adjusted, slight saturation increase and removal of marks in Photoshop CS3.



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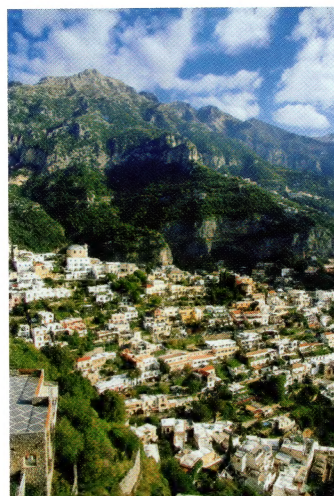
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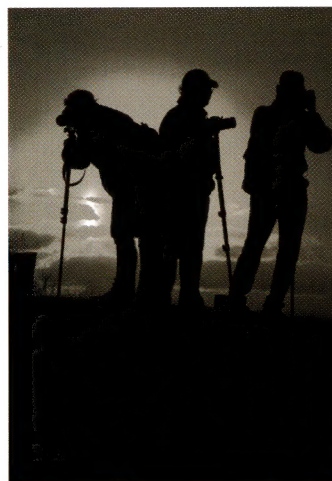
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With Robert Keeley  
EDITOR

## Have Camera, Be Ready!

There's no escaping the fact that **your best chance of getting a 'once-in-a-lifetime' picture** is to have your camera on hand, ready to press the shutter button. And then practice keeping your eyes open!

**I**f you're a keen photographer, you should always have a camera at your side and be ready to use it. That lesson was reinforced once again at Victoria's Warrnambool Jumps Racing Carnival during the Grand Annual Steeplechase earlier this year. Photographer Sharon Chapman – who usually shoots weddings – was at the races in the western district town of Warrnambool last May when the main event went completely – and literally – off the rails. Of the eight horses competing, six lost their jockeys and failed to finish. But most dramatically, one beast broke through the track barrier and ran alongside the remaining competitors, but outside the track. When it came to a two-metre high brush fence, it jumped it as it would on the course – and landed in a horde of unsuspecting spectators watching the main race.

Needless to say carnage ensued. The horse bolted, and a number of people ended up in hospital (though thankfully nobody was killed). With a string of veteran newspaper and track photographers on hand shooting this major regional carnival, it was a novice horse-racing photographer – who usually shoots wedding parties – who captured the most dramatic photo from this whole chaotic occurrence.

Getting ready to photograph the field as it passed by, she happened to be in just the right position inside the track as the riderless and panicked horse leapt over the brush fence, and she fired a frame literally a

moment before it jumped into the completely oblivious crowd. She took the image, and shot into instant fame with a front page on the main Melbourne metropolitan daily paper. Simply because she was there, she landed a picture which appeared in many other outlets as well. As a photographer, she was in the right place at the right time – and she was ready.

A lot of sports photography and people-based imagery is fundamentally about being ready (see our feature in this issue on the subject of shooting sports), but this amazing incident was a good lesson for every photographer, whether they're a wedding or a wildlife shooter. This aspect of our craft is one of the key points of difference between photography and more traditional creative crafts. Having quick reactions, good anticipation, and the ability to plan in advance because you can 'see' the image you want, are all vital elements in creating strong pictures. Perhaps counter-intuitively, even landscape photographers can use these skills as well. While your hills and valleys are unlikely to move dramatically in a short space of time, the weather (and the light) will always change, and anticipating that is part of the skill of creating more memorable and atmospheric landscapes.

This month our issue is all about formal learning, with our annual review of schools and colleges Australia-wide. But one of the eternal discussions in the world of photography is about how much training should be about 'formal' learning, and how much should simply be knowledge gained through hard-won experience. In the professional world, and even amongst enthusiasts, you'll find photographers from both schools. Arguably, the key lies somewhere in between. While some shooters swear by – and immerse themselves in – the highly technical nature of digital imaging and post-production, others rely on an element of hard-won experience to enhance their work. To some extent, of course, the two fields will always cross over. In making the most creative photography you can't really have one without the other. But as novice steeplechase shooter Sharon Chapman showed, ultimately many images retain a strong element of serendipity about them. They may or may not succeed, but perhaps more often than we care to admit images to a large extent come about through being in the right place at the right time. The message is clear – have your camera in hand, and be ready to use it.

**BELOW** Action sports photography is one of the fields which heavily reinforces the message that a big slice of creating successful images is simply about always being ready!



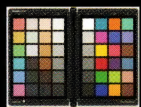
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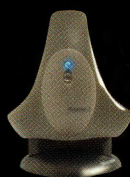
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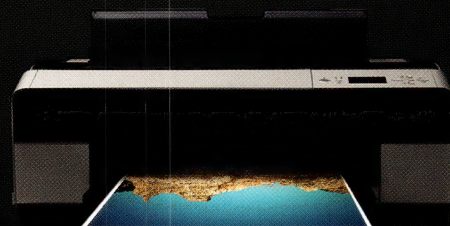
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# Your Best Shot: *Mountains & Hills*

*Our First Monthly Selection!*

This month we publish the honorable mentions for our "Mountains & Hills" category. Whilst we had many entries for this popular category, it was much harder to find images which showed original thinking. Nonetheless, some creative shooters did get through!

Remember, if it's worth submitting it's worth making (or getting) a good print! **AND PLEASE GET YOUR SUBMISSIONS IN EARLY!** As stated each month we need PRINTS for assessment, but we are now seeking digital submissions via CD. **WE MUST ALSO HAVE ALL SHOOTING DETAILS** including camera, lens, shutter speed, aperture, film (if any), filter use, tripod, and details of any software manipulation. **Please note that as stated previously images are no longer being returned!**

The closing date for our next subject, 'Night', is August 26, 2011.

Photographer  
**Peter Bellmont** {right}

#### Editor's comment

Here's a very fine variation on the standard technique of shooting with a telephoto lens to compress mountains and hills. This works beautifully because of that extensive and wispy cloud effect. It really emphasizes the impact of variations in atmospherics. By presenting such a range of light and shadow, Peter Bellmont has made a fine shot here. From the foreground layer (in light) right back to the mountains shrouded in cloud, there is some beautiful nuance here. This is a very strong and effective effort.

#### Details

Sony Alpha 350 SLR, 18-200mm lens @ 120mm focal length, 1/40s @ f/22, ISO 100, hand held. -1/3EV. Minor processing in Adobe Camera Raw, Photoshop CS5.

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Photographer  
**Harjono  
Djoyobisono** {above}

#### Editor's comment

This image of these volcanic cones really attracted our attention. Black and white, if done well, is always a draw card. The strong tones and high contrast in this shot work well, and the stark environment adds impact as well. The panoramic format suits the landscape, and perhaps the only minor improvement might have been to crop the top of the frame off a bit because it has a fraction too much 'dead' space.

#### Details

Canon EOS 30D, 17-35mm lens  
@ 28mm focal length, 1/320s @  
f/8, ISO 400. B&W conversion,  
contrast and saturation adjusted in  
Photoshop.



Photographer  
**Louise Stuart** {above}

#### Editor's comment

A very straightforward image, this shot still carries strong impact. It's nice and sharp, and the mid-frame arrangement of the lake edge (which might normally be frowned upon) works nicely here. The angle of the sunlight is just right to add some modelling effect to those rugged mountains, and the reflection is effective. A fiddly distraction at bottom right detracts from the overall composition, but the shot still stood out for us. This lake in Nepal no doubt was at a high altitude, which can play havoc with light metering, but the image seems unaffected.

#### Details

Canon 500D, 1/125s @ f/7.1, ISO 100.



## Your best shot MOUNTAINS & HILLS



Photographer

**David Jenkins** {left}

Editor's comment

This bushfire-ravaged scene near Mt. Buffalo in the Victorian Alps has some nice elements to it. That sinuous, twisting road makes a beautiful leading line into the scene, and it has also been well-placed using the rule of thirds, as has the bald granite peak on the left. The strong blue sky works well with the wispy clouds, and the yellow lines also lift the shot by adding a contrasting colour. Whilst overall it's quite stark, the image still carries some strong impact. Quite a different scene!

Details

Nikon D200, 18-70mm lens @ 18mm, 1/80s @ f/9, ISO 100, two orange posts removed in Photoshop, minor contrast adjustment.

Photographer

**Willem Vevsteegh** {below}

Editor's comment

Here's a nicely composed and printed shot which makes good use of what seems to be late afternoon light. By shooting at this hour of the day the photographer has been able to extract maximum impact from the 'shadow' effect created by all those boulders. It reinforces the most important lesson in landscape photography – use the light available early or late in the day. In light which shone from directly overhead (during the middle hours of the day) it simply would have been washed out and dull. This shot is simple and clean, with those interesting boulders really boosting the overall composition. The wispy grey cloud cover also works well to bring another element. Overall this is a fair shot, created by using colour well, with a good use of 'rule of thirds' in placing the ridge line and the main peak.

Details

Nikon D80, 18-200mm lens @ 48mm, 1/1000s @ f/4.8, ISO 500, tripod.



Photographer

**Maree Woolley** {above}

Editor's comment

In this deceptively straightforward category we were really looking for original thinking. It's actually quite tough to come up with stand-out images of mountains and hills. Here Maree Woolley followed a well-worn theme of compressing ranges by using a telephoto lens, but she nicely captured some unusual lighting and cloud effects. That secured her a place in this month's selection. This clean image has some beautiful cool colours through its layers. You could argue that minor cropping at the top (especially) and bottom could have improved the composition. Overall, though, it's quite a distinctive shot.

Details

Nikon D200, 18-200mm lens @ 170mm, 1/500s @ f/11, minor adjustment to colours in Photoshop CS5.



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**Conditions of Entry:** You need to be a current subscriber to Australian Photography magazine or an APS Member. Only one entry per subscriber. Australian and New Zealand addresses only. To enter this competition you must be a current AP subscriber. New Zealand subscribers need to clearly note they are New Zealand residents. The judges' decision is final and no correspondence will be entered into. Employees of Yaffa Publishing (including staff freelancers) are not permitted to enter. Photographs chosen for publication will be published one time only with the photographer credited. Copyright remains the property of the photographer. The photo must have been taken in the last 12 months. Professional (ABN number) photographers cannot enter. By submitting a photograph means you comply to these conditions of entry.

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## Your best shot \* MOUNTAINS & HILLS



Photographer  
**Susan Dunsby** {left}

### Editor's comment

Unusually, we actually received a few images of this extremely isolated region in the outback of northern South Australia. The Painted Desert is southwest of Oodnadatta, many kilometres from literally anywhere! It's a collection of dramatic multi-coloured mesas with some amazing views from its peaks across the desert plains, and it offers lots of opportunities for keen photographers. Arguably, it is best shot early in the day or late, but this image, taken when storm clouds were gathering, has a certain foreboding feel to it which we thought made it distinctive. The colours are also strong (though the foreground could possibly have been cropped a bit) and the three peaks have been nicely arranged in the frame.

### Details

Nikon D90, 18-200mm lens @ 70mm, 1/1600s @ f/5, ISO 200, minor colour adjustment in Photoshop Elements 8.



Photographer  
**Leanne Hendreck** {left}

### Editor's comment

This spectacular scene at the village of Positano on the Amalfi Coast in Italy almost begs to be photographed. In fact this well-known region been captured on film or digital sensors by legions of shooters, both amateur and professional, over many years. It's certainly a dramatic area for landscape images, offering lots of options. What captured our interest here, though, is the good use of the village buildings dotting the foreground. The block-like structures are all sharp and distinctive, and they contrast well with the dramatic mountains in the background. The puffy white clouds are an extra touch, helping hold our eye right through the scene.

### Details

Canon EOS 400D, 17mm focal length, 1/320s @ f/10, ISO 200.

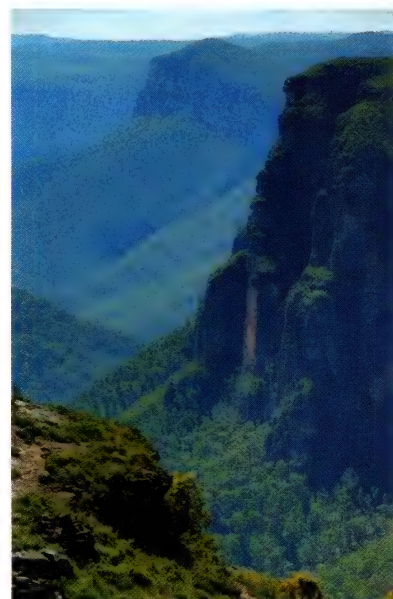
Photographer  
**Johan Naess** {right}

### Editor's comment

A couple of elements grabbed our attention with this shot. The vertical format was rare in this category (we got only a few), and that actually suits this dramatic scenic image of the Blue Mountains west of Sydney. The photographer has captured the classic bluish tones which exist in this region, and we liked the way the receding cliffs draw our eye through the scene (effectively a modification of the 'leading line' concept). This shot lost some points because of the dark shadows, and because there really isn't a point of focus for the viewer. Imagine placing a hiker in the foreground (preferably wearing a contrasting red jacket – as you see in lots of outdoor and hiking magazines!) on that point at bottom left. This would have really made the shot jump – without any software tricks. Next time take a friend (who owns a red top) with you!

### Details

Sony A850, Sigma 150-500mm lens @ 210mm, f/5.6 @ 1/640s, ISO 160.







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# Questions & Answers ☀



With Prashphutita A. Greco

## Nikon DX Lens, LCF & AOV

☀ **Q:** Let's say I have a 100mm lens - if I fit that to a Nikon D300 SLR I'll have the 1.5x lens crop factor and that lens then becomes a 150mm focal length. I now have a DX lens designed for the smaller CCD (say an 18-50mm). Will that still have the 1.5x lens crop factor? Or, will that be an 18-50mm lens equivalent on a full-frame camera like the D3? In other words, if that lens is set at 50mm, will it have the same 'angle of view' as I have on a D3 camera with 50mm lens?  
*Emanuel Maria, South Africa.*

☀ **A:** Nikon's D300 SLR uses a CMOS (Complementary Metal Oxide Semiconductor) sensor (previously Nikon only used CCDs). The DX format is Nikon's version of the APS-C format (which varies in its dimensions from one manufacturer to another, and even between different models in a given manufacturer's line). You're correct that the lens crop factor (LCF) for cameras having DX sensors is (approximately) 1.5x. Dividing the respective dimensions into the corresponding dimension of the 35mm (24mm x 36mm) format:  $24/15.8 = 1.519$ , and  $36/23.6 = 1.525$

Lenses designed exclusively for the DX format are smaller in size, lighter in weight and cheaper than lenses which can work with either full-frame or the smaller format. DX lenses produce a smaller angle-of-coverage (AOC), ie; the image circle produced only needs to cover the smaller area of a DX format sensor.

The area of a full-frame is  $24 \times 36 = 864$  sq mm, whereas the area of the DX format is  $15.8 \times 23.6 = 372.88$  sq mm (ie; only 43% of a full-frame). Or, you can say that full-frame has 2.3 times the area of the DX format. Let's consider how the LCF comes about. Focal length is a physical parameter: by putting a lens of given focal length on a camera with a less-than-full-frame sensor, you're not changing the focal length as such. You're only cropping-out the central portion of the image, which is the same type of result as "zooming-in".



**ABOVE** A compact, lightweight Nikon 18-105mm lens, designed specifically for Nikon's DX format cameras.

Focal length can be calculated from the formula:  $1/f = 1/u + 1/v$  where 'v' is the lens-to-subject distance, and 'u' is the lens-to-image distance.

While DX format lenses will have enough AOC for this smaller-sized sensor they were designed for, they would result in severe vignetting if they could be fitted onto a full-frame camera body.

Yes, any DX zoom lens (or any prime lens) – when fitted to a DX format body – will have the LCF applied, for the reason explained above. This is why Nikon makes such lenses available with greatly shorter focal lengths compared with full-frame lenses. Thus, your 18-50mm lens (if set at 50mm), or a 50mm prime lens, would each become a 75mm lens (in 35mm equivalent terms), ie; effectively becoming a short telephoto (ie; having a narrower angle of view (AOV) than the standard 50mm lens). It's worth bearing in mind that if your 18-50mm lens could now be placed on a body with full-framed sensor, its focal length will remain as stamped on it, ie; 18-50mm.

## Telephoto Issue

☀ **Q:** Pictures taken with this film camera (details supplied) are not as sharp as those from my other high-quality cameras (Nikon, and Olympus). There appears to be an extremely shallow depth-of-field when the "tele" lens is switched on.  
*Ron Thompson, Curtin, ACT.*

☀ **A:** Thanks for sending some of your sample prints. This fully automatic 'point & shoot'

camera gives you no control over focus or exposure because it's designed to be simple. However, this also imposes severe limitations when you want better results or more control. Further, it's old, and it was built to a price! Advances in materials technology, as well as the computer-aided design of lenses, now permit higher performance from zoom lenses, which may largely negate the chief benefit of this camera (two discrete focal lengths).

This 38/80mm "dual-focal-length" lens has apertures of: 38mm: f/3.7 and 80mm: f/7.3.

From calculations of depth of field (DOF) at the (short telephoto) focal length of 80mm and aperture of f/7.3, this would be only about a quarter of a metre for a subject at a distance of 2m (as an example). And it would then become dramatically less as you get closer to your specific subject.

It's also possible the 3-point "Smart Autofocus" is being fooled under difficult conditions - both foreground & background subjects, poor light, and a low-contrast scene.

For the image supplied with the subject in shade, no fault is present: your film is correctly recording what it "saw" at the moment of exposure! The ground was in open shade at the time (with no direct sunlight), hence we would expect a bluish colour cast (as the area is being lit indirectly by the sky which is reflecting its colour onto light-toned tiles, so that a strong, introduced colour will be obvious). To more accurately measure the optical characteristics and limitations of this camera, in addition to your good camera technique (using a tripod,



and delayed shutter release), you'll want to use low ISO, fine-grained film (ideally, transparency stock). For colour negative film, Fujicolor Superia Realia 100 would be appropriate for your typical subject matter - flowers, garden scenes, etc. And you could try larger-sized enlargements (eg; 8x12in prints). To get the focus more closely where you want it, it may help to tilt the camera at a 45-degree angle (which helps the AF sensors, which now have both horizontal and vertical components to work with), or hold the shutter release half-way (to lock focus), then re-compose and fully depress the shutter button.

## Overseas Travel Tips

✴ **Q:** I'm getting ready for a trip to Egypt and I'm interested in the weight of gear you can carry on to a plane. With the limit of one bag and 7kg, are you able to hand carry all the equipment you require? Regarding a tripod, do you normally hand carry that on the plane with you? Is that in a bag, or just carried on "in the raw"?

*Russell Simpson, Parkinson, Qld.*

✴ **A:** The permissible weight limit - and the number of items - varies from airline to airline, and possibly from one sector or country for a given airline. You've done the wise thing and looked into this issue early! A weight limit of seven kilograms for carry-on luggage ought to be adequate for your camera kit - my usual minimalist camera kit

(including an all-in-one zoom lens, a 50mm lens, a flash unit, and spare batteries for the camera and flash) is approximately three kilograms (including the camera bag). Naturally, if you were planning on lugging some hefty super-telephoto lenses, you'd need to reconsider. A tripod is likely to be deemed a 'weapon' (in the category of knives, side-cutters, pliers and sharp objects such as nail clippers!), so it may not be permitted as a carry-on item. You're better off to pack it in your suitcase. For any delicate camera equipment you might be choosing to put into stowed luggage, you'll want to provide some shock protection, such as a couple of layers of plastic bubble-wrap, aside from ensuring it's securely wedged between layers of clothes and/or other soft items (like sleeping bags, inflatable mattresses, etc.). I like to keep small items like a multi-card reader, and associated USB cables organised by putting them each into a clear plastic bag, then combining these two into another, larger, clear plastic bag.

Note that for all the advantages of carbon-fibre tripods (lower weight, greater rigidity, less vibration), there is one aspect which is little-known. While metals (lightweight alloys) will deform when subjected to impact, they will also withstand such repeated abuse. Carbon fibre, however, has less resilience and will absorb such treatment up to a certain point and number of cycles, then simply shatter. This is the hypothesis currently being tested to explain the increased incidence of aircraft problems (like failed tailwings, etc.) since carbon-fibre

composite materials were introduced into widespread use a couple of decades ago.

## Best Shots & ID

✴ **Q:** In 'Your Best Shots', how do we know what's our *Australian Photography* subscriber number? And do we need to include just a printed copy, or a soft copy on CD as well? With Image Doctor, is the idea to send pictures that weren't successful, or just a good picture?

*Francisco Lira, Epping, Vic.*

✴ **A:** Your *AP* subscriber number is a five-digit number found on the mailing slip which accompanies each copy of the magazine (printed on the top left, just above your name). For the 'Your Best Shots' column, a high-quality print (5x7in size is good, as is A4) is required for assessment. To ensure maximum reproduction quality where an image is chosen for publication, a digital version on CD is now also required. While Image Doctor does have a prize each month, the purpose of this section is to provide an assessment by our experienced photography judge, Saima Morel, on where your image can be improved. Hence the opening line: "Tips, critiques and guidance...". So send us your image problems!

Saima Morel is able to accept either prints or CDs, but 5x7in prints are preferred. Note that because the column is very popular, there's often a delay before your image will appear in print for Image Doctor. The magazine has a three-month 'lead time' and that's the minimum period required before publication, but when there's a large backlog it may take more time for your image to appear. Though most pics get used, some may occasionally get dropped. You can also now head to our website and pay a small fee for a quicker 'Doctor's' response! ✴



**ABOVE** In ensuring successful, stress-free photography on your overseas trip, it definitely helps to look into all the rules and regulations early, and plan appropriately. And learn the tips for getting gear through!

## ✴ Have a question?

*AP* answers your photographic queries.

Write to our correspondent **Prashphutita Greco**, c/o: Q&A, *Australian Photography*, GPO Box 606, Sydney, NSW 2001.

Enclose a stamped address envelope for a reply within a couple of weeks.

You may also send an email direct to [prashphutita@gmail.com](mailto:prashphutita@gmail.com) including your home address and phone number. Replies will be sent by email.



# QuickSnaps

## AIPP State Photographers

The Australian Institute of Professional Photography (AIPP) has announced 2011 Epson AIPP Professional Photographer of the Year awards for NSW, Queensland, Victoria and Tasmania.

Drummoyne (Sydney) based photographer Ryan Schembri took out the prestigious award in NSW for his photography. Category winners included: Family – Kate Buechner, Killara; Landscape – Antonio Ranieri, Stanmore; Illustrative – Charles Foulsham, Double Bay; Portrait – John Coxon, Kotara South; Creative – Kira Likhterova, Killara; Wedding – Ryan Schembri, Drummoyne; Wedding Album – Jackie Chan, Coogee; Student – Kirsten Flavell, Blaxland.

Cairns-based photographer Peter Rossi was named 2011 Epson AIPP Queensland Professional Photographer of the Year. Category winners included: Landscape – Justin Ealand, Condong; Illustrative – Charmaine Heyer, Cairns; Portrait – Peter Rossi, Cairns; Commercial – William Long, Wynnum; Documentary – Lesley Downie, Noosa Waters; Wedding – Todd Hunter McGaw, Stafford Heights; Wedding Album – Jonas Peterson, Brighton; Photographic Book Award – Doug Spowart, Toowoomba; Student – Henry Coughlin, Brisbane.

This year's Victorian Professional Photographer of the Year went to Nick Ghionis. Category winners included: Illustrative – Brian Randall; Fine Art – Vicki Bell; Travel – Sally Ann Sargood; Wedding – Nick Ghionis; Portrait – Damien Bowerman; Family – Andrew Campbell; Commercial – Peter Coulson; Sports – Daniel Berniard; Documentary – Keren Dobia; Landscape – John Tozer; Creative – Kristen Cook; Student – Kimberley Munro.

Finally, experienced Hobart-based shooter Paul Hoelen took out the prestigious 2011 Epson AIPP Tasmanian Professional Photographer of the Year Award for his diverse and unique photography work.



**ABOVE** Image by Todd Hunter, 2011 Epson AIPP Qld Wedding Photographer of the Year.



## Max Dupain's 100

Max Dupain 100 offers an intimate look at 30 enduring images, selected from the past five Dupain exhibitions held at the State Library of NSW. "Images like *Sunbaker* and *Bondi, 1939* are synonymous with Australia's beach culture, and Dupain's striking architectural photography became more famous than the buildings themselves," said exhibition curator, Avryl Whitnall. "This display is in many ways aimed at introducing the Gen Y crowd to Dupain's internationally renowned legacy, and his timeless images are just as cutting edge today as they were in his heyday." Max Dupain 100 is a boutique display located at the State Library of NSW (Level 1 corridor, Macquarie Street building, Sydney). The exhibition will be on display until December 31, 2011.



**TOP** Meat queue – Max Dupain, 1946.

**ABOVE** Sunbaker – Max Dupain, 1937.

## World Press Photo closes early

World Press Photo organisers decided to finish their exhibition in Beirut, Lebanon, 10 days before its official closing date. The presence of prize-winning work by an Israeli photojournalist in the exhibition sparked protests locally, and the Beirut exhibition organisers felt they could no longer guarantee the safety of the visitors or the exhibit itself, if the pictures remained on display.

The presentation includes a series of photographs by Israeli photojournalist Amit Sha'al of street scenes in current-day Israel, juxtaposed with historic photographs of the same location. The series was awarded third prize in the 'Arts and Entertainment' category. World Press Photo managing director Michiel Munneke said, "The integrity of our exhibition was at stake. Removing the prize-winning photos would come down to censorship, which for us is not acceptable. In this instance, closing the exhibition was the only way we could remain true to our principle of promoting freedom of information. We regret we had no other choice and we hope we'll be able to bring our exhibition back to Lebanon soon again."



## 100 Portraits At ACP

The exhibition *100 Portraits* is sourced from the FlakPhoto.com archive of more than 1300 images. The curators say 100 Portraits “celebrates the function that a flourishing online photo community serves in the discovery and dissemination of work produced by artists in varying stages of their career, independent of their location in the world due to the all-encompassing nature of the internet era”, say the show organisers. *Entropy* is said to be a measure of the disorder of a system, and this ongoing series is based on the disastrous Victorian bush fires of 2009. Photographed by Lloyd Godman, the images show the devastating effects of the inferno and the process of ecological regeneration. Both *100 Portraits* and *Entropy* are on display at the Australian Centre for Photography at 257 Oxford Street, Paddington, Sydney, from July 29 to August 27, 2011. Gallery hours are Tuesday to Friday from 12pm to 7pm, and Saturday and Sunday from 10am to 6pm.

Admission is free. For more information visit [www.acp.org.au](http://www.acp.org.au).



ABOVE “Victims of Climate Change” by Joel Forte, 2010 savewater! awards photographic finalist.

## Savewater! Awards

The 2011 savewater! awards are calling for exceptional water savers from Australia and around the world to share their stories on efficient water use. “Using water efficiently is becoming a pressing issue of our time. The savewater! awards are a wonderful forum in which individuals, schools, community groups, businesses and government cannot only be recognised for their achievements in water conservation and efficiency, but through helping others by sharing their knowledge and experience,” said Nigel Finney, CEO of the savewater! Alliance. Awards will be presented in eight national categories; three of these categories are also open to international entrants, including the ‘Water Utilities’ category for the first time: Australian Achiever, Business, Community Groups, Educational Institutions, Government, Photographic Award (open internationally), Product Innovations (open internationally), Water Utilities (open internationally). Entries for the 2011 competition close Monday, August 8, 2011. Visit [www.savewater.com.au](http://www.savewater.com.au).

## Eikoh Hosoe – Theatre

For over 50 years, internationally acclaimed Japanese photographer Eikoh Hosoe has been producing cutting-edge works demonstrating a unique mastery of the photographic medium.

The exhibition *Eikoh Hosoe – Theatre of memory* is produced with Studio Equis, France, and is the first solo exhibition of Hosoe’s works in Australia. *Eikoh Hosoe – Theatre of memory* highlights Hosoe’s mastery of photography through his four seminal series – *Embrace*, *Kamaitachi*, *The Butterfly Dream*, and *Ukiyo-e Projections* – showing the photographer’s sensibility for theatre, performance and the human body.

*Eikoh Hosoe – Theatre of memory* is on display at the Art Gallery of New South Wales (Art Gallery Road, The Domain, Sydney) until August 7, 2011. Admission is free.



## 2011 MORAN PRIZE WINNERS

The winners of this year’s 2011 Moran Prizes, selected from 122,910 entries, have been announced at the State Library of NSW. Jack Atley was awarded first prize of \$100,000 in the Open Section of the Moran Contemporary Photographic Prize, for his work titled *World Rare Disease Day – Steve Waugh and Sarah Walker*. Melbourne-based artist Vincet Fantauzzo was named the \$150,000 winner of the 2011 Doug Moran National Portrait Prize for his work titled *Baz Luhrmann Off Screen*.

The Moran Prizes exhibition is free and is currently touring the country. It includes 30 works from primary schools around Australia. All finalists and semi-finalist works can be viewed online at [www.moranprizes.com.au](http://www.moranprizes.com.au).



ABOVE *World Rare Disease Day – Steve Waugh and Sarah Walker* (1200 x 800mm). Image by Jack Atley.



# Straight Shooter



With Darran Leal

## Finding A Chance

Darran Leal explains how **planning and executing a carefully thought-out image** can be just as rewarding as simply 'capturing a moment'.

**S**omething I learned very early in my photographic career was that opportunistic shoots were enjoyable 'at that moment'. However, achieving your goal after planning and conceptualising was arguably even more rewarding. Pre-visualising a 'photo opportunity' days, weeks or months in advance, through to shooting and then processing the result – must be the ultimate challenge for any photographer.

At the time of writing I was in El Chalten in Patagonia, South America. Just a few days earlier I had a fantastic 'targeted opportunity' shooting Tango dancers in Buenos Aires. La Boca is a famous colourful suburb in this huge city. An ultimate cultural subject is the beautiful and iconic Tango dance. I first visited the city in 1989 and I was soon in awe of the style, beauty and unique poses of the dancers. I've since returned to 'BA' over 20 times and where possible I try to shoot in La Boca. Adding the tango is just one more reason to return!

A while ago I organised professional dancers for my photo tour group, this being one of the best ways to target this unique display. Sure you can hope to get a couple of images from a dancer in the street or at a dinner, but this can be quite restrictive. Our targeted shoot offered us over an hour of dedicated time and the chance to explore many creative opportunities. We had a lot of fun and so did the dancers. By targeting the Tango dance in this way we could dictate the location, optimum lighting, style and timing. The main example here is one of my favourites from that shoot. All present at the event now have many different

image versions of the dancers which they can enjoy well into the future.

### The Shoot

I suggested to everyone that we should use available light. It was overcast, and this offered a lovely soft ambience. I wanted to isolate the dancers from the busy street scenes with restaurants and people. I found a perfectly clean background with great colours. In the lower light we increased the ISO rating to 1600. Today's cameras (and Lightroom) handle this very well! Ideally, a reflector would have been nice, but it would have been another thing to carry on a long tour. Instead, I decided to use the 'Fill Light' feature in Adobe Lightroom. Again, this was planned before I left for South America. I used the new Nikon 28-300mm VR ED lens. What a fantastic, compact general-purpose travel lens. On the Nikon APS size sensor, it's an amazing 42-450mm lens – and it's sharp! My mode was Aperture Priority, with the aperture fully open, offering a shutter speed of 125th of a second, which I could handhold. It was perfect when I was using the image-stabilisation function.

Logistical concerns are very important for any shoot, whether in 'BA' or even on your own local adventure. Visualise a concept, do your homework and fine tune the logistical needs of your concept, on location. This will give you the best chance to target any opportunity – it just requires imagination, passion and the motivation to make it happen. Enjoy your shooting ... \*

*Darran Leal runs photo workshop and tours in Australia and around the world.*

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How to: *Understanding Digital Terminology*

IMAGE BY LUCCRETIUS, WWW.SXC.HU

# The New

Are you confused by terms from the digital imaging revolution? Prashputita Greco offers up a dictionary for those stumped by the new photographers' lexicon.

# Lexicon

**A**s with many other fields of human endeavour, jargon is now rampant in the discipline of photography. With the advent of digital technology, our art and craft is ever more closely allied with computers, signal processing and information technology. More 'buzzwords' are going to be inevitable.

While this article is certainly not creating an all-inclusive list, I've chosen to include most of the more important words, and attempted to offer a 'plain language' interpretation of them with the aim of making your picture-taking life a little bit easier. You'll find many glossaries in other locations (especially on the web), but not infrequently they can be ill-defined, or even sometimes just wrong. Some of the terms here do convey quite complex ideas, but I'm aiming to keep their definition as simple as possible. So strap in - here we go!

## Glossary Of Terms

**ALGORITHM:** An algorithm is a series of pre-defined steps followed by a computer program (built into a camera) to produce a certain result like sharpening, noise reduction, colour saturation boost, etc.

**ARTEFACT:** In digital processing artefacts are undesirable side-effects of processing

information, such as excessive (or repeated use of) JPEG compression. They often manifest as noticeable spots (noise), jagged edges or sharpening haloes in digital images.

**BINARY:** With our 10 fingers and 10 toes, the decimal number system is familiar to us. In order of increasing "weight": units, tens, hundreds, thousands, tens of thousands, etc. Each position further to the left has a value of 10 times more than the position adjacent to it. The binary number system uses only ones and zeroes; there is a factor of two between adjacent positions.

**BIT:** A contraction for Binary Digit, the fundamental quantity of the binary number system. It can have only one of two possible values: 0 or 1.

**BIT DEPTH:** In the analogue (real) world, physical quantities can take on any of an unlimited range of values - for example a child growing up progresses continuously through all possible heights. However, in the

digital system there are only a finite number of possible values which a particular variable can assume, according to the number of bits assigned to that variable. A total of 8 bits per channel, or 24 bits per pixel (since there are three channels in the RGB [Red, Green, Blue] colour space, though it's often just called "24 bit") allows for representing 256 levels, from zero to 255, for each channel, giving a total of over 16 million possible colours ( $256 \times 256 \times 256$ ). This isn't nearly enough when major adjustments need to be made to the tonal range of the image. Hence, the need for 16 bits per channel ("48 bit"), which yields billions of colours (two to the power of 16 = 65,536; hence  $65,536 \times 65,536 \times 65,536$ ). For a file of given resolution, doubling the bit depth (from 8-bit to 16-bit) yields a file with double the file size.

**BITMAP/BIT-MAPPED IMAGE:**

An image (aka 'raster') file containing information based on specific locations,



organised as a rectangular array, on a fixed grid; such as so many across, and so many down. The maximum size at which this image can be reproduced is then limited by the pixel dimensions of the file. Adobe Photoshop deals only with raster images. Byte: 8 bits form a byte, which can represent (2 to the power of 8) = 256 possible levels, from zero (00000000) to 255 (11111111). Using the Greek prefixes kilo (“thousand”), mega (“million”) and giga (“thousand-million”) allows for quoting big numbers. But, being based on the binary number system, in this case kilo means X 1024 (ie; 1 KB equals 1024 bytes), 1 megabyte (MB) denotes [1024 x 1024] = 1,048,576 bytes, while 1 Gigabyte (GB) signifies 1,073,741,824 bytes. Be wary, though, that your file manager might be reporting file sizes in “decimalised” form, such as a smaller number. (See: *File Size*.) And manufacturers will define ‘Mega’ as being 1,000,000. Similarly for Giga (1,000,000,000) and Tera (1,000,000,000,000).

**COLOUR SPACE:** Various mathematical models exist to represent the range of colours visible to the human eye. Digital cameras typically use sRGB (standard RGB, see later), or Adobe RGB (1998), which has a larger gamut (see later). When editing your images, you might choose other colour spaces, such as L\*a\*b, which is a three-dimensional model based on Luminance (“Lightness”) and two colour axes. This magazine page is produced using the CMYK (Cyan, Magenta, Yellow and black) ‘subtractive’ colour model.

**COMPRESSION:** Mathematical techniques by which a digital file can be made smaller, usually for the advantage of saving storage space on the digital camera’s memory card, or on the computer’s hard disk, or to minimise the time required to transfer the file across a network or the internet, etc. A familiar example of lossless compression is: .zip. or of ‘lossy’ compression: .MP3 (audio), or .JPEG (for still images).

**CURVES:** Derived from the term “Transfer Curve”, a graph describing the relationship of the Output (on the vertical, or “Y” axis, and the Input (on the horizontal, or “X” axis). A 1:1 correspondence (ie; Output = Input, for all values of the Input variable) would mean a straight line, at a 45 degree angle. Image-editing programs (the most notable of which is Adobe Photoshop) allow for manipulating Curves (for the

separate [Red, Green, Blue] channels). This could be done, for example, to introduce a classic “S-shaped” curve, which yields more contrast in the image. Or to extract more detail from the shadows, or to selectively brighten just the mid-tones, or to “tame” highlights which are too bright. Curves offer a very high degree of flexibility and creativity – they can produce posterisation, or solarisation, etc. Used inappropriately, colour casts and other unwanted effects may result. (See also: *Posterisation*).

**DIGITAL:** A representation of physical reality (eg; audio, still images, video, etc.) as a series of discrete steps, by use of the binary number system. In the case of an



IMAGE BY ILCO, (ILKER), WWW.SXC.HU

8-bit greyscale image, for example, all zeroes represents black, all ones represents brightest white, while 10000000 (the halfway point) represents medium grey.

**DPI:** Dots per Inch; often used interchangeably - though erroneously - with PPI (Pixels per Inch). More correctly, DPI applies when a digital image is printed out on a device such as an inkjet printer. Let’s say we want to make a 4 x 6in print, and insist on having a minimum of 300 PPI (as, to our eyes, that’s the least we require for acceptable “photo quality”). This means our file must be sized at least 1800 pixels in the long dimension (6 x 300ppi).

**DSLR:** Digital SLR (Single Lens Reflex, having an imaging sensor in place of film). As with film-based SLRs, the mirror (which reflects light to the viewfinder) is accelerated out of the way at the instant of exposure.

**ETTR (EXPOSE TO THE RIGHT):** Because of the finite number of bits representing a digital image, and the way these are distributed in the binary number system, it’s advisable to always “ETTR”!

This means setting the digital camera’s exposure so that the distribution of pixels (see *Histogram*, later) is as far to the “(b) right” side as possible, without the highlights being clipped (burnt-out).

**EXIF (EXCHANGEABLE IMAGE FILE):** A file specification for the recording of descriptive data within a JPEG or TIFF file. Amongst a very large possible number of tags (metadata) are: camera make and model; date and time of picture; lens aperture and focal length; shutter speed; ISO setting; exposure compensation; etc.

**EXPOSURE:** A photographic exposure is made up of two elements, the aperture (or the opening in the lens) and shutter speed.

As the operator varies its size, the aperture regulates the amount of light which passes through a camera lens, while the shutter speed controls the period of time that light can impact on a digital sensor or piece of film. A ‘perfect’ exposure (within the terms of what the photographer wants) refers to the exact combination of aperture and shutter speed to create a ‘well exposed’ image. There is still a range of variable apertures and shutter speeds which can make a good exposure, just with different creative effects (variations of depth of field and image sharpness). As well, an exposure can be affected by the ISO (sensitivity) rating (see *ISO*). For example, higher ISOs allow the sensor to react more effectively to light (and thus can be used in settings where the light is low to create a ‘normal’ exposure). Creative photographers might also underexpose (eg; to increase saturation, and/or create a gloomy mood, or to create a silhouette). Conversely, they might also overexpose to create a ‘high-key’ image, or, in a glamour portrait, to hide wrinkles and other skin imperfections!

**FILESIZE:** Computer terminology for the size which a file (an image from a digital camera, or derived by scanning film, or a text document, or a music or video file) occupies on storage media (such as a Hard Disk Drive or memory card). When transmitting over a network (Local Area Network [LAN] or over the internet) compression techniques may be applied to reduce the file size, to save both bandwidth and transmission time.

**FIRMWARE:** A type of software which runs embedded within a particular, microprocessor-based system such as a digital camera, Smartphone, GPS unit, etc.



## HOW TO: *Understanding Digital Terminology*

Usually, it's possible to upgrade the firmware, as it is stored in (non-volatile) EEPROM (Electrically Erasable Programmable Read-Only Memory). A camera manufacturer, for example, is likely to release upgraded firmware to overcome operational problems with a new model, or to provide different or enhanced functionality.

**FLASH MEMORY:** A type of memory technology which allows the data written electrically to the storage cells to be maintained, even in the absence of power. It can be erased and 'written to' again almost indefinitely (newer devices are typically rated at one million read/write cycles). The most common 'form factors' of memory cards are SD (Secure Digital, which has become the de facto standard), and CF (CompactFlash).

**GAMUT:** The range of colours which can be represented; ie: within the sRGB colour space (see later), or reproduced, for instance, by an inkjet printer.

**HISTOGRAM:** A graph showing the number of pixels (on the vertical axis) against the tones from darkest black (on the left), to brightest white (on the right), on the horizontal axis. Understanding the histogram is the key to mastering exposure on digital cameras, or adjusting scanned images. An underexposed image is "bunched-up" towards the left, while an over-exposed image will be pushed too far to the right. A well-balanced image displays an evenly distributed graph. An under-exposed image can always be "brightened-up" later, using image-editing software. However, with digital capture, once an image has "clipped" in the highlights (all bits are 1), that information is lost, and can't be recovered later. (See also *ETTR*.)

**IMAGING SENSOR:** In a digital camera a silicon-based imaging sensor has light-sensitive sites, called "sensels" (sensor elements), arranged on a regular grid. CMOS is now the technology most commonly used on new DSLR camera releases, though earlier cameras used CCDs.

**INTERPOLATION:** Required for re-sampling (see later). Using various mathematical formulae (which produce different results, according to the nature of the image being dealt with), it's possible to estimate (based on the existing pixels) what other pixels ought to be present if that image were to be resized to different dimensions.

**ISO (INTERNATIONAL ORGANISATION FOR STANDARDISATION):** Originally used in film photography, and also applicable to digital capture, the ISO system is based on the older ASA (American Standards Association) system. As it relates to photography, it's a measure of "sensitivity" to light by the image sensor or film. ISO 200 is twice as sensitive as ISO 100, while ISO 200 is only half as sensitive as ISO 400. For a given amount of light falling on the scene, to enable use of a faster shutter speed and/or a smaller aperture (for depth-of-field considerations) you'll have to set a



IMAGE BY FLATVOLA (FLATVOLA@GMAIL.COM), WWW.SXC.HU

correspondingly higher ISO on your camera (see also *Exposure*).

When using film, you choose an emulsion with an ISO rating appropriate to the light levels you expect to encounter. For example, ISO 100, with its fine-grain, would be a good choice for tripod-mounted work. At the other end of the scale, if you're dealing with fast-paced action – particularly with fading light at the end of the day – you'd want to load up with, say, ISO 800 or even ISO 1600 film. Higher sensitivity is achieved, for example, with larger-sized silver halide crystals, or dye clouds, resulting in the familiar film "grain", particularly when enlarged, and/or if underexposure has occurred (in shadow regions). Although digital technology allows you to change the ISO setting of your camera at any time, a similar problem to film occurs at high ISOs; more (digital) "noise" – both in colour and luminance – becomes obvious. With advances in sensor technology and with in-camera processing higher ISO settings are now possible before the level of noise becomes really unacceptable.

**JPEG (JOINT PHOTOGRAPHIC EXPERTS GROUP):** The term 'JPEG' defines file compression, while the file format used is JFIF (JPEG File Interchange Format). People normally just refer to "JPEG files". JPEG compression is very popular and is designed specifically for photographs, where it can achieve reductions of up to 95% of the original file size, albeit with a corresponding loss of image quality. Excessive compression results in the familiar look of even tones being built of "blocks", fuzzy edges, distortion of colours, loss of detail, etc. Be aware that making any change to a file, then saving it, causes the JPEG compression algorithm to be applied again, resulting in further image degradation.

JPEG can only represent 24-bit images.

**LEVELS:** Another means available for adjusting images within editing programs such as Adobe Photoshop. When using the Levels tool you can directly observe the effect on the Histogram. Depending on your intent, you can manipulate the brightness distribution within the image, or adjust the contrast, or work on the shadows, or the highlights, or any combination thereof. To achieve this, there are sliders for: Black-point, Grey-point, and White-point.

**NOISE:** Noise is unwanted and inherent in all electronic systems, but it's particularly troublesome for digital imaging. 'Noise' is a random variation in the signal. In digital imaging, noise is more obvious when using the highest ISO settings and in areas which receive the lowest exposure (eg: in the shadow regions). Such under-exposed regions will have the lowest Signal-To-Noise Ratio, which is the all-important factor. In post-processing there exist various techniques, and/or built-in filters, and/or third-party plug-in filters, for tackling and dealing with the ever-present problem of noise. Better (more expensive) cameras, with large-sized sensels (and hence greater light-gathering capabilities – a bigger "bucket" if you will) produce less noise to begin with, and manage noise better, and yield acceptable results even at higher ISOs.

**PIXEL:** A contraction of the term 'Picture Element', the most fundamental entity of which a digital image is comprised. Possibly the most widely used term in digital imaging, yet also the most misunderstood! A pixel is a mathematical construct, and doesn't exist in "reality".



**POSTERISATION:** Generally we want to see smooth, continuous tones in our photos, without big, sudden jumps. This “posterisation” (“banding”) often occurs when large editing changes (such as Levels, Curves, Brightness or Contrast) have been made to an image with insufficient bit depth. It can be avoided by minimizing editing, shooting in RAW mode (and thus capturing much more information) or via some specialized imaging software adjustments.

**RAW:** A file format (just as .PDF is a file format representing the content and layout of a document) for the unprocessed (hence “raw”) data from the imaging sensor (usually 10, 12 or 14 bits, thereby giving much more information than the 8 bits of a “ready to use” JPEG file from the camera). RAW allows for more headroom before clipping - you can recover data in the highlights which would otherwise have been lost forever with in-camera JPEG capture. Unfortunately, there exists many different proprietary RAW formats, even from the same manufacturer (eg; Canon’s CRW or CR2, or Nikon’s NEF). Compression (usually lossless) is applied to reduce file sizes.

**RE-SAMPLING:** Various mathematically based options are available in image-editing programs to allow you to either “up-sample” (interpolate, and “guess” what pixels would have been there if the resolution of the starting image had been higher) or, conversely, to “down-sample” (discard the appropriate number of pixels so that an image of a

specified – smaller - number of pixels results).

**RESIZING:** For an image of a given resolution (number of pixels), to “resize” means to allocate those pixels at a different resolution, eg; a 1200 x 1800 pixel image would be able to be printed at 4 x 6in at 300 Dots Per Inch, or 6 x 9in at 200 Dots Per Inch. (See also: *DPI; Pixel; Resolution*).

**RESOLUTION:** As a general term ‘resolution’ might best be defined as “the number of pixels per linear unit of measure”. For instance, *Australian Photography* - and most other magazines - stipulates a minimum of 300 PPI (Pixels Per Inch), at the final reproduced size, for any images supplied. A digital camera’s resolution is ultimately set not only by the number of pixels available on the imaging sensor, but also by the resolving power of the lens, the design of the anti-aliasing/infrared filter pack, de-mosaicing algorithms, and signal processing (eg; sharpening, contrast, etc).

**SRGB (STANDARD RED, GREEN, BLUE):** A standard developed jointly by Microsoft and Hewlett Packard. When these three primary colours of the additive colour model are mixed in equal proportion, white light results. This model suits electronic systems well (computer monitors, or digital imaging sensors). In 24 bit RGB, (2 to the power of 8) = 256 possible levels are available for each of the three channels. At the midway point, where R = 128, G = 128 and B = 128, the resultant colour is medium grey. At the extreme ends, for R = G = B = 0: we have black; for R = G = B = 256: we

ultimately achieve the brightest white.

**SHARPENING:** An essential step for all digital images, whether derived from digital capture, or scanned from film. No new detail is added to an image by sharpening. Instead, using various algorithms, edges in an image are identified and the contrast between light and dark pixels is bumped up, resulting in the visual impression that ‘sharpness’ has been increased. Unsharp Masking (USM) is perhaps the most widely known and used technique. Its name derives from the traditional darkroom technique of using a sandwiched mask of an inverse, blurred, low density and low-contrast image of the original. A perceived increase in sharpness results, since the edges (at which transitions in tone occur) become more obvious. In image-editing programs the USM filter allows for user control of three parameters: Amount, Radius and Threshold, which act on the pixels in the image.

**TIFF (TAGGED IMAGE FILE FORMAT):** The TIFF format was developed in the early days of desktop publishing. Well-suited for photographs, TIFF allows for both lossless compressed, and uncompressed, forms. Uncompressed, a TIFF file’s size is three times the resolution of the image (since there are three channels, viz: Red, Green and Blue).

**WORKFLOW:** The sequence of steps followed in processing a digital image to achieve an end result, such as getting the image ready for display on the web, or to produce a fine-art print.



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Mark Strizic, Living room of Robin Boyd's  
residence (detail), 1960 (printed 1989),  
gelatin silver photograph

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# AS MODERN AS TOMORROW

PHOTOGRAPHERS IN POSTWAR MELBOURNE

Discover the work of Melbourne's leading postwar  
photographers in this free exhibition of striking commercial  
images by Maggie Diaz, Norman Ikin, Helmut Newton,  
Athol Shmith, Wolfgang Sievers, Mark Strizic, Dacre Stubbs  
and Henry Talbot.

[slv.vic.gov.au/modern](http://slv.vic.gov.au/modern)





Editor Robert Keeley  
previews the **Ballarat  
International Foto Biennale**  
– Australia's biggest  
international photography  
festival, which this year is  
about to get even bigger.



# A BIGGER BIFB

**I**t is this country's biggest and most prestigious photography festival, and it is about to get bigger. In its second staging of the event, the central western Victorian regional city of Ballarat - an historic gold-mining town - has got right behind the festival with more support, resources, and publicity. That's a relief for the extremely busy instigator of the festival, Director Jeff Moorfoot. A professional shooter, Moorfoot started proceedings off back in 2005 in the much smaller nearby Victorian country spa town of Daylesford.

This is the fourth staging of the festival, which outgrew Daylesford back in 2007 and moved 46km southwest to Ballarat for 2009 when Moorfoot sought more corporate support and organisational back-up. Over several years of running the show he ultimately worked himself into a hospital bed, and though the event is absolutely outstanding, it wasn't worth that amount of stress. The civic leaders of Ballarat welcomed the festival after Moorfoot had successfully run it twice in the quiet, bucolic surrounds of Daylesford, and while that location had its charms (and some quirky sites for exhibitions), Ballarat, with a population of around 98,000, offered many more central locations for shows, and a lot more accommodation options.

The last event in the city was mostly centred around its historic arts and educational precinct right in the heart of the CBD, which worked well as several exhibitions were within walking distance of each other. Ballarat currently has an arrangement to stage three festivals, and the feedback from its first one was very positive. The core events attracted around 46,000 visitors in 2009, and Jeff Moorfoot believes they can get around 50,000 visitors (excluding fringe shows) this time around.

Significantly, last year the Ballarat International Foto Biennale was accepted for membership into the Festival de la Luz of 'Festival of Light', a collection of 26 similar festivals of photography staged in over 20 countries on five continents. The BIFB is the first Australian festival to be accepted for this honour.

## Core Programs

The festival is based around several so-called 'core' programs, which are key exhibitions presented by both overseas and local photographers with established reputations. These shows are supplemented by a wide range of 'fringe' shows, which are self-funded by up and coming photographers, or those keen to get their work out in the marketplace. The core events last time were

mostly staged in venues close to the city CBD, and a diverse collection of halls, shops, and cafes supported the fringe events. This time around similar venues will be involved, as well as outlying ones in nearby districts including Creswick and Buninyong. The same basic arrangement will apply, but the core program is extensive and this time it includes 21 prominent photographers, along with 80 fringe exhibitors. One of the headliners will be Australian architectural shooter John Gollings, a long-time exponent of high-end images in his field. However, his work at this event will be of the damaged objects and landscapes which emerged after Victoria's devastating 2009 bush fires. Prominent internationals will include Jan Saudek, a well-known Czech photographer who has staged over 400 one-man shows. His images follow themes like highly worked nudes, dreamscapes, time sequencing, and multi-panel shots, and are often made in his battered, crumbling basement studio. From the US, New Orleans-based team Jeff Louviere and Vanessa Brown will display their work, which includes moody, atmospheric semi-abstract images of bodies, birds, animals and suburban objects, which are shot with medium-format Holga plastic cameras. There will also be a retrospective of the work of famed UK photographer



Brian Duffy, who died last year aged 76. It will show a selection of his images, including fashion, portraiture, reportage and advertising. Duffy developed an iconic reputation as a shooter in London during the Sixties and Seventies, and famously burned many of his negatives in 1979.

Amongst the Australian line-up will be the images of Frances Mocnik a commercial and editorial shooter whose images are bold and bright, using colour in striking style. She's also shot some projects in atmospheric black and white, including a powerful series on death and the cultural conventions surrounding it called *the night that follows day*, and her work has been highly sought after from publications like *Australian Geographic*. Visitors can also expect to see images from other significant Australian photographers including Judith Crispin, Les Horvat, and Heather Dinas, who all work in different creative styles.

The main exhibitions will be shown in venues such as the Ballarat Mining Exchange, the Art Gallery of Ballarat, the Post Office Gallery, the Ballarat Trades Hall and Ballarat Town Hall, and the key venues will be open every day during the festival. All will offer free entry, with the exception of the Gold Museum at Sovereign Hill.

## Additional Events

A range of other events will also take place during the month-long festival, which is scheduled to run from August 20 through to September 18. There will be a "rolling program" of audio-visual presentations at the Manuscript Gallery in Ballarat Art Gallery, which will be made up of around 60 short audio-visual screenings in 40 to 50 minute programs. Related events planned at the time of writing included a special program for schools participation, portfolio reviews, a camera market, a photographic book show, and a sale of fine prints as a fundraiser. As well, there were planned weekend activities for large-format enthusiasts, and pinhole and lomo photographers. Historical exhibitions and an exhibition of master printers were also on the agenda. Photography associations and groups will run their own events throughout the month-long festival and there will also be workshops on aspects of the art and craft of photography. These will be open to those with a range of skills and knowledge. For all the details go to [www.ballaratfoto.org](http://www.ballaratfoto.org) \*



**TOP** A Florence newsstand. Image from the archive of the renowned late UK fashion and celebrity shooter Brian Duffy, who at one point burned a collection of his negatives!

**ABOVE** An image by Australian photographer Frances Mocnik from her series on the cultural conventions around dying called "the night that follows day". Mocnik's images are part of the core BIFB program.

**OPPOSITE TOP** Tatra. Image by Sarah Saudek. Along with Jan Saudek she is one of the top overseas-based core exhibitors. The pair have produced an extensive catalogue of work over many years.



HOW TO: *Capture Sports Action*

# Shooting Sports

Peter Burian discusses the **equipment and techniques** which you can use to shoot more dynamic sporting images.



IMAGE BY ROBERT KEELEY



**M**illions of people, from children to seniors, are involved in sports or other action-filled activities. Depending on where you live that might include anything from football, to cycling, volleyball, cricket, skate boarding, snow boarding or various types of racing.

If a friend or a family member is a participant, you'll probably want to take some pictures of their activities. Or you might simply want to get dynamic action photos by attending a race or other sporting competition. While professional photographers use expensive high-speed cameras and long telephoto lenses, with clever thinking and good preparation you can make some great sports and action photos without that major investment. And amateur events or local competitions are

an ideal place to practice new techniques because access is much less controlled, and sometimes local officials are happy to help you in return for a CD of images.

Because you can get close to the action during many amateur events, there's no need for a 600mm f/4 lens which costs as much as a good used car! If you own a digital SLR and a 70-300mm zoom lens - or a smaller camera with a built-in 12x or longer lens - you're already set to go. Based on my experience from testing affordable gear, though the best equipment definitely helps, the right techniques are at least as important as pro-grade cameras and lenses.

## The Basic Steps

Although you might shoot entirely different types of events to me, the real key to success

is similar - you have to be in the right place at the right time! Sometimes this can depend on luck, but mostly it depends on where you t your camera and the effort you make to do it properly. It's unlikely you'll get great photos from the comfort of the stands! Walk around the event area until you find several suitable shooting positions. But take care not to shoot into the sun, to block other spectators, or to interfere with the action.

**Best Vantage Point:** Depending on the type of event, much of the best action will take place at a specific location: near a goal line or a basketball net, at a certain position at a cricket ground, or close to a mogul for ski jumping, and so on. When you're attending any type of race, the starting line and the finish line can also provide some excellent photo opportunities. To get photos





IMAGE BY ROBERT KEELLEY.



IMAGE BY PETER BURIAN.

**ABOVE** At a local-level cricket match organisers allowed the photographer to move on to the field with a 70-200mm telephoto lens. At higher levels this couldn't happen, but if you know the officials and they trust your judgement you might get this chance. It doesn't hurt to respectfully ask, but build up time with your chosen subjects first!

**LEFT** In many action photos, the primary subject does not fill much of the frame and it's unlikely to remain in the centre of the composition for a long series of photos. That makes wide AF area (employing multiple focus detection points) the most suitable option with continuous "predictive" tracking focus (ISO 400; 1/500s).

**OPPOSITE** At this indoor soccer event, the boundary line was next to the action! By placing the camera at floor level and shooting at a wide angle, nearby action was captured more dramatically.



## How to: *Capture Sports Action*

of every exciting moment, you might feel inclined to run around, trying to chase the action. Almost always it pays to resist the temptation. In my experience, you'll get better photos by alternating between two locations at any event. Simply wait until the action gets close to your chosen position.

At some events such as bicycle and motor races, action photography can be hazardous for you and for your subjects. Always shoot from a position of safety, mostly using a telephoto lens (though in limited circumstances a wide-angle lens will allow for some striking images). At higher level amateur events, like state or national titles, it will probably be necessary to check with officials to find out where photographers are allowed to shoot from. Ask officials if they can advise you on the best shooting locations – though bear in mind their main priority will be their competitors, not you!

**Capture the Instant:** Once you're well positioned try to capture some of the most dramatic moments: a bat as it impacts with the ball, a skate boarder in mid-air, a jumping horse when it's directly over a barrier, or a race car as it rounds a sharp corner. It's well worth setting your camera to its fastest shooting sequence, perhaps taking a burst of six shots in a row using continuous drive mode. Later you can select the one which works best. Most modern cameras can fire at 3 frames per second or faster and that's really useful for sports photography.

**Learn the Rules:** Most amateur photo enthusiasts start out shooting a sport in which they have some connection or interest. They might have even participated in it, or have had a relative or youngster involved. This is a good foundation to start with. The more you know about a sport, the better you'll be at predicting when a dramatic moment will be likely to occur. If you want to go further with sports shooting, though, you'll need to expand your knowledge about how other sports are played or run. Before shooting an event, study some of the top photos taken by pros – for inspiration and to gain an understanding of when the 'key' moments occur – because that's when the experts fire their shutter button. Pro sports shooters have learned when and where those vital (and usually very brief) instances occur. It doesn't mean you can't try

something different, but knowing what the pros think is always a great short cut. You'll find many great sports images simply by looking in your national or state newspaper sports sections (or their online versions), or in sports magazines, or even using an image search on [google.com.au](http://google.com.au).

### Use the Best Settings

For most photos you'll want to "freeze" the action with a fast shutter speed of around 1/500s for motion approaching the camera or 1/1000s for action moving across your line of vision. On a sunny day you should be able to get a good exposure by setting ISO 400 and f/8 in Aperture Priority semi-automatic mode. At f/8, most zoom lenses provide optimal quality and adequate depth of field to keep all of the competitors in reasonably sharp focus. On very dark, overcast days use a wider aperture such as f/5.6 or switch to ISO 640. For indoor sports however, you may

need to use ISO 3200 to obtain adequately fast shutter speeds. And while freezing sports action invariably will secure a good shot, it can pay to think creatively about using a slower shutter speed (depending on the sport anywhere from 1/15s through to 1/60s) to create blur. This is much more problematic, and hit and miss, but occasionally you can score a really interesting effect, especially with slow sync flash.

**Tip:** Freezing an action subject – such as a single race car – will not always provide an obvious sense of motion. Ideally, there should be a definite implication that the subject is not standing still. That's easier to achieve in motor racing if you include several competitors jockeying for position. With athletes, try to capture a person in mid-air during a jump or get bits of dirt in the air. Any of these effects will make the sense of motion more compelling.

**Try longer shutter speeds:** Fast shutter





speeds are useful for action photography because they allow us to produce sharp images of a moving subject. But while maximum sharpness is desirable from a technical perspective, it's not always aesthetically satisfying. That's why some photographers use very long shutter speeds instead, at least for some of their action photos. Moving the camera (panning) during a long exposure can produce some interesting effects. Ideally, the photo should depict an acceptably sharp subject against a background that's obviously streaked (blurred) for an impression of motion. The "pan/blur" technique works best when you move the camera along with the motion of a subject that is moving across your field of vision: approaching from the right or left side. While panning, use a long shutter speed such as 1/30s as a minimum. Take the shot at some point, but continue to follow through afterwards - as you might

with a golf swing. This tends to produce the smoothest pans. Experiment with other shutter speeds, too, like 1/15s and 1/45s.

On a sunny day it may be too bright for a good exposure at 1/30s, even at the camera's lowest ISO level. In that case, try mounting a polarising filter (with grey glass) on the lens to reduce the amount of light which will reach the sensor. Or plan to try this technique on cloudy days when it's easy to get a good exposure at a long shutter speed when using ISO 100.

## Get Sharp Focus

In fast-action photography, keeping the subject in focus is one of the most important elements in making successful images. That's not particularly difficult with cameras which feature high-speed continuous "predictive" tracking focus or Servo AF. This type of system - in DSLRs and in some high-end cameras with built-in lens - predicts where the subject will be located at the instant of exposure. It then focuses at that spot and continues adjusting focus as the subject approaches the camera.

**Wide Area AF:** Most current cameras include an AF (auto-focus) mode which

uses multiple focus detection sensor points. When combined with continuous predictive tracking AF, this can be useful in action photography. Such systems usually start by setting focus using the central focus detection point. Hence, your subject should initially be centred. But the system should be able to maintain focus as the subject's position in the frame changes while you shoot a series of photos of action approaching the camera.

This allows the system to maintain focus when your favourite competitor moves off-centre. However, this technology isn't foolproof! When a small subject moves too far from the centre - where it's not covered by any of the detection points - you may "lose" focus. On the other hand, if you're overly cautious, the subject will be dead centre in all your pictures. That's the least dynamic composition for action photos. Like all techniques with the latest technology, this one requires practice to make it a useful tool.

**Single Point AF:** Nearly all cameras also allow you to select only the focus detection point in the centre of the frame. This auto-focus area mode does provide a benefit, at least with DSLR cameras:



**ABOVE** A DSLR camera's continuous predictive auto-focus (or Servo AF) system can be quite effective in producing sharp photos of fast action approaching the camera. Some - but not all - cameras with a built-in lens also include this technology, but make sure you read the owner's manual as to which AF option works best. Understanding all the key functions of your camera is crucial to shooting high-impact sports action.

**LEFT** At certain types of events you might be able to get close to the competitors and use a wide-angle lens. This technique produces an entirely different effect than shooting from a distance using a telephoto lens, and it can offer useful variety. Well before the event, search out the best shooting positions.



## HOW TO: *Capture Sports Action*

**RIGHT** While you won't get flying dirt, water or snow in every action photo, be sure to take advantage of any aspect of a situation which helps to simulate motion. That's the best bet for avoiding a static photo in "stop-action" photography with a fast shutter speed.

**BELOW** It's not very difficult to capture striking "in-your-face" action if you own a 70-300mm or similar lens. For the best images, use continuous auto-focus and drive mode, anticipate the best moments and shoot from a vantage point which offers an uncluttered background (300mm).



faster, more reliable continuous predictive tracking AF. I find it to be ideal with ultra high-speed action to maximise the odds of sharp focus. It's particularly useful in dark locations where multi-point AF mode can become sluggish, failing to successfully track a moving subject.

**Manual Focus:** In some locations you can't see the competitors until they come around a corner or rise above the crest of a hill. In this situation auto-focus might not be able to acquire focus immediately so your primary subject might not be sharp. That's when it makes sense to turn AF off and pre-focus on a spot which your subject will reach after it first appears. Take three shots with high-speed continuous drive mode and you should get one that's properly focused.

### Watch Your Background

The most striking photos depict the subject "in your face": in the immediate foreground, perhaps with other competitors at greater



distances. That often requires using a long focal length, such as 300mm, and moving as close as safety will permit. A long zoom setting provides two other benefits. It allows for tightly framing the subject while including a fairly narrow expanse of background. And it invokes the "telephoto compression" effect, flattening perspective and thus making several competitors appear to be closely bunched together for a more dramatic impact.

Nothing spoils a great action photo like extraneous elements. Check your backgrounds carefully in advance. Avoid including parked cars, signs, or a road full of traffic. If the sky is blue, consider making some shots from a low level, framing colorful uniforms against the rich backdrop. Use a polarizing filter to make the sky tone and the other colours really pop.

Try for a moderately high shooting position too. Standing on a bench or a small hill may allow you to frame the competitors against grass, instead of a chain link fence.

Scouting for a great background calls for a bit of legwork, but that can pay off. When I was shooting a snowmobile race, the course was littered with advertising signs and various types of equipment. Nearly everyone was shooting from the most convenient positions, which resulted in very distracting backgrounds. Inside two minutes I was able to find a better spot which allowed for framing the high-speed machines against distant trees. That made it easy to get great photos without including the more distracting elements.

**Tip:** Sometimes your lens won't be long enough to fill the frame with dynamic

action or to exclude some of the clutter in an area. Take the pictures anyway and crop them later in software; if necessary I use the cloning tool to eliminate any small distracting elements. Cropping does discard millions of pixels, which can be problematic if you plan to make (or order) large prints, so use this approach only when it's essential.

During some events you might be able to get close without worrying about safety or interfering with the participants. For example you might be able to move close to cyclists by standing beside the starting line or poking the lens through a hole in a fence at other events. In those cases you might want to use a wide-angle lens. This makes background control more difficult so it's best to try it in locations where trees, hills and sky form the backdrop.

### The Bottom Line

As well as the technical aspects, successful action photography really requires good timing. Try to anticipate where the peak of action will occur and be ready to take your shots at the right instant.

Shooting great sports images is a little like participating in a sporting event. You need to concentrate, but try to stay relaxed. Remember, even the best full-time sports photographers simply don't get every shot. Learn from your mistakes and try again! With practice and experience you'll get more 'keepers' from each outing. Above all try to have fun; put the camera down at times and simply enjoy the action before you. That's the great thing about sporting events - they can be enjoyable whether you're participating, watching, or just taking action photos of them!





# Raw Deal

## Why RAW Files Work

**Andrew Smallman** outlines the advantages in shooting Adobe Camera RAW format images, as well as some techniques which improve them.

**O**ver the last few years image processing has undergone a quiet revolution. In the not-so-distant past, using RAW files was a two-stage process. First you had to send the file to a RAW converter, then you had to transfer it to an image-editing program for adjustment. The new RAW deal is that most image adjustments can now be made directly in a RAW converter. I use the

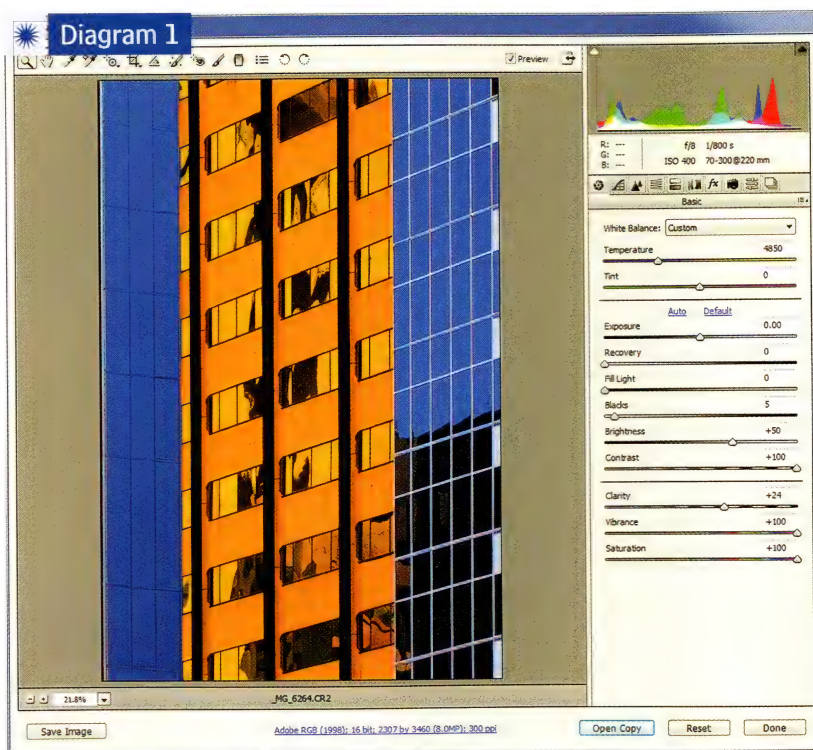
latest version of Adobe Camera Raw (ACR), which is very user friendly and in which image quality, even from older files, has greatly improved.

For those readers not familiar with the RAW workflow, a little background will be useful. In a digital camera light energy is focused by the lens onto the sensor, producing electrical signals. These are gathered and organised by the camera's

**ABOVE** This is historic Coolamine Homestead in the NSW High Country. The original image is a JPEG which ACR is able to further adjust. I boosted contrast, clarity, vibrance and saturation to energise an otherwise dull photo. Canon Powershot G7, 7.4-44mm lens @ 7.4mm, 1/500s @ f/4, ISO unrecorded, handheld.



## HOW TO: *Process RAW Images*



**LEFT** The Adobe Camera Raw 6 work space: this is one of the better image-editing work spaces, with plenty of information in a user-friendly layout. There are 11 tools and 10 tabs, each bringing up a new control panel with numerous sliders. I find it easier to use than either Photoshop or Elements.



**ABOVE** This is a special place in a secret location. Due to the 'green on green' colour scheme a lot of negative magenta colour correction was required. Negative 0.5 stop exposure correction at capture plus the adjustment brush and graduated filter restrained some overly bright highlights. Samsung NX10, 18-55mm OIS lens @ 18mm, 2.5s @ f/9.5, ISO 100, Velbon Maxi 343E tripod, shutter release with 2s timer delay.

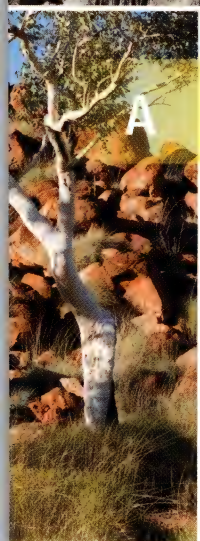
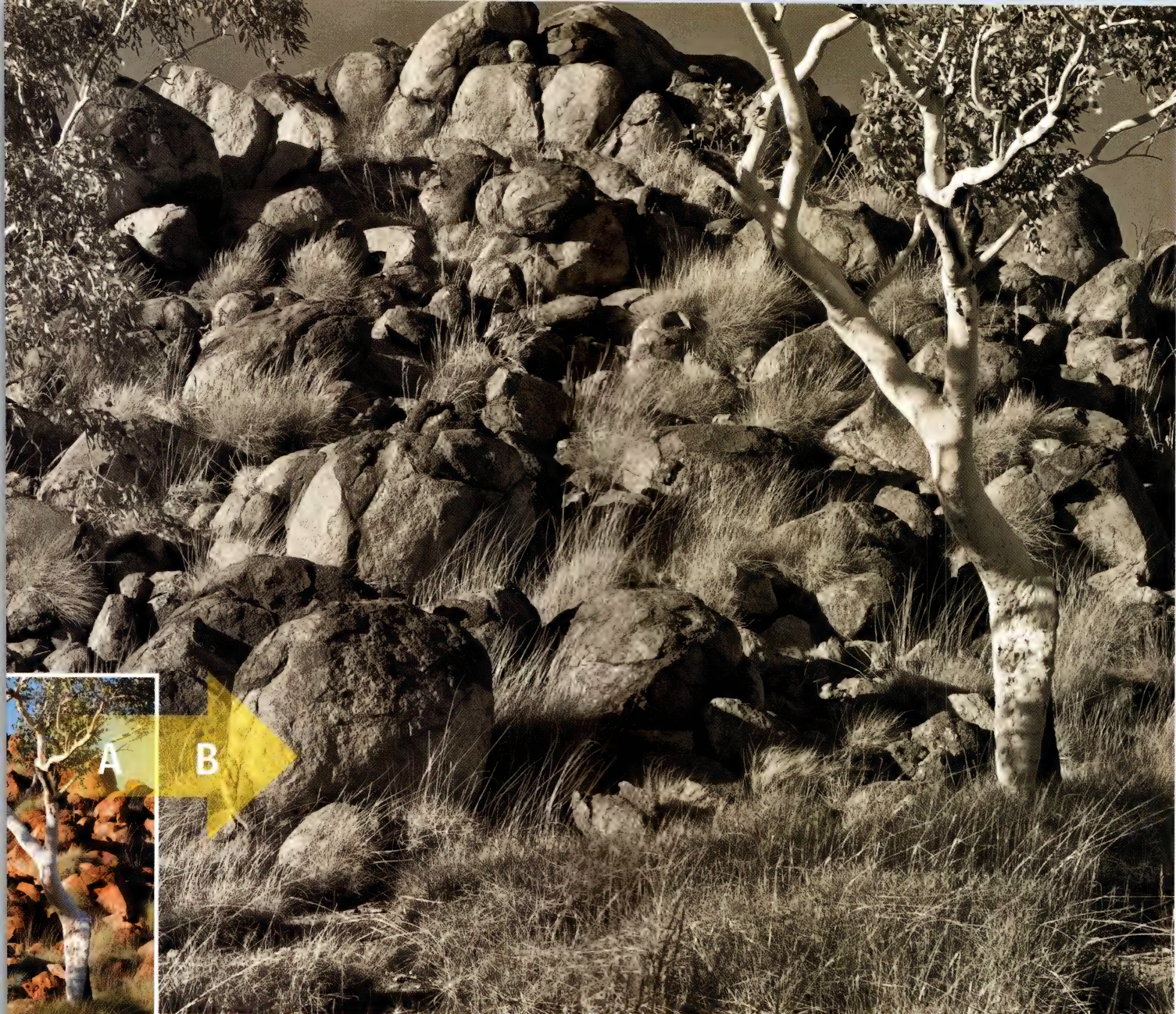
processor into an information packet called a RAW file. This is the 'first generation' image file produced by the camera and it contains all the information which the camera can collect from the sensor. Most digital cameras immediately process the RAW file, making adjustments to the colour, brightness, sharpening and many other parameters such as lens corrections. The resulting file is compressed, using a process which permanently discards at least half the original data, and is then sent to the card as a JPG - also known as a JPEG (Joint Photographic Experts Group) - file.

Some cameras, including all DSLR and CSC types and a few advanced compacts, can save the original RAW file and both RAW plus JPEG files to the camera's memory card. You can download a RAW file, but neither your computer's operating system nor any image-processing software can read it. How can this be so? Imagine you can only read English, but you're presented with a document written in Chinese ideographic language (Hanzi). You can see the Hanzi symbols, copy them and transfer them, but you have no idea what they mean. The symbols need to be decoded before you can understand them.

### Converter Options

RAW files need to be decoded using a special software program called a RAW converter. This converts the file to a format - typically TIFF (Tagged Image File Format) - which does make sense to your computer and image-processing software. Cameras which can save RAW files usually ship with a RAW converter which can be installed on your computer. Canon has Digital Photo Professional, Nikon uses Nikon Capture NX and others, and Olympus uses Image Converter Plus. Several brands use a version of Silkypix. These proprietary converters have two advantages. Most come free with (or built into the price of) the camera, and they're ready to go. You don't have to wait until your camera is added to the list of supported models for an independent RAW converter. These include, for instance,





**LEFT AND ABOVE** This is the Devil's Marbles in NT - visited by a million or so photographers every year! This shot is about contrasts in texture between the rocks, spinifex and trees. I converted it to black and white, then split-toned the photo, all in ACR. Canon EOS 40D, EFS 17-55mm lens @ 47mm, 1/250s @ f/7.1, ISO 100, handheld.

## ★ RAW vs JPEG Workflow

The main advantages of JPEG capture are speed and convenience. Pictures are processed and ready to print or share, straight out of the camera. JPEGs can be read directly by your computer or almost any electronic device, including a mobile phone. They have relatively small file sizes so thousands of images can fit onto an average capacity memory card. The equation for RAW capture is the inverse of that for JPEGs. Thus the advantages of RAW are quality and control, the disadvantages are inconvenience, cost and effort. The key points to consider with RAW format are:

- All the original, first-generation image file data is retained unaltered. Adjustments made in a RAW converter are stored as a set of instructions alongside the image data, either in a sidecar (.xmp) file, or in the case of DNG (Adobe Digital Negative) embedded in the RAW file. This means you can come back to the file, even years after its creation, and apply the benefits of new RAW conversion technology for a better output.
- In almost all cases RAW capture with the expert use of a good RAW

converter will produce better quality files than JPEGs straight out of the digital camera.

- RAW files have at least double the pixel data and double the bit depth of JPEG files so they tolerate manipulation much better.

The disadvantages of RAW capture are:

- RAW workflow gives you the chance to work on your images, but at the same time it requires you to do so. It can be useful to buy a camera which will output RAW + JPEG so you can access the JPEGs quickly and work on the RAW files at your leisure some time later.
- RAW files are much larger than JPEGs so you need more memory card and Hard Disk Drive capacity.
- If you want to use ACR, it's not available as a stand-alone product. This could be a distinct disadvantage if you wish to use an editing program other than Photoshop.
- To access major upgrades of ACR you must buy an upgrade for the companion version of Photoshop, Lightroom or Elements into which ACR plugs. Software updates must be planned for (and costed)!



## HOW TO: *Process RAW Images*



B

**ABOVE AND RIGHT** This photo shows that extensive adjustments can be made in ACR while retaining excellent image quality. Converging verticals, distortion, chromatic aberration, brightness, clarity and contrast have all been altered greatly, but the image looks fine even though it only has 6.7 megapixels after adjustment. Canon EOS 20D, EFS 17-55mm IS lens @ 17mm, 1/400s @ f/10, ISO 200, handheld.

commercial products such as Bibble and Phase One, and free downloads like DCraw.

Adobe Corporation released Adobe Camera Raw (ACR 1) in 2002 as a plug-in to Photoshop. Since then ACR has been regularly updated, expanded and improved with a major upgrade for the 6.x version, current at the time of writing. Many people - myself included - find the advantages of ACR compelling, to the extent it has become the defacto standard RAW converter and the one preferred by many photographers.

In the early days, ACR and other RAW converters did little more than convert the RAW file to a TIFF, which then had to be further processed in image-editing software, typically Photoshop. However ACR has come a long way since 2002 to the point that I would say the latest 6.x version meets 95% of my image-editing requirements. Here are some of the headline features of ACR 6.

The feature rich, user friendly interface is shown in Diagram 1 (see opening page). A new processing engine in 2010 delivered much-needed improvements to noise control and overall image quality. Now, high ISO files show almost no chroma (false colour) noise with luminance (brightness) noise being much more easily controlled. You control this in the 'Detail' panel, which has several options for keeping noise down while retaining sharpness.

In the past only global adjustments



could be made. Now several local controls are available and they're easy to use.

These include Spot Removal and Red Eye Removal tools. The Adjustment Brush and Graduated Filter tool search bring up a comprehensive panel of controls over exposure, brightness, contrast, saturation, clarity, sharpness and colour.

Many lens correction controls are available, starting with lens profiles. ACR has a data base of characteristics for an ever-increasing list of specific lenses from most manufacturers. These allow distortion,

chromatic aberration and corner shading to be corrected with one click of the mouse. Converging vertical and horizontal lines, distortion and colour fringing can be controlled by dragging sliders. The 'Basic' panel includes easily used controls over white balance, exposure (yes, you can change exposure after image capture, within limits) highlight recovery, dark tones, blacks, light tones, contrast, clarity (which refers to 'local' as opposed to 'overall' contrast) vibrance and saturation.

As an encore ACR can also process





JPEG and TIFF files. The results aren't as impressive as those from RAW originals, of course, but this facility can be useful. The photographs here illustrate worked examples to demonstrate how much can be achieved using the latest RAW conversion software. In each pair of photos the (A) version represents the initial appearance of the image when opened in ACR. The (B) version is the final result after applying corrections and adjustments in ACR only. Until very recently each of these results would have required prolonged work in

Photoshop. My experience is that achieving the same result in ACR is faster, more intuitive and therefore easier to learn. Better still, no image-forming pixels were harmed in the process! \*

*The comment and opinion expressed in this article is the responsibility of the author, who has no commercial or beneficial relationship with any maker or seller of photographic hardware or software. The author uses Adobe Photoshop for his imaging workflow and buys it in Australia at standard retail prices.*



## HOW TO GET ACR

ACR is only available as part of a package. When you check with an online supplier you'll discover so many Adobe imaging products with upgrade, up-sell, academic, education, student and teacher versions it will make your head spin! So take the following as a guide only and check carefully before buying. The most comprehensive, fully featured and capable package is Photoshop[Ps], currently in version 12, which is marketed as Photoshop CS5. This includes Photo Downloader, Bridge, ACR and Photoshop. Standard retail price (at the time of writing) was around \$1,168, which sounds like a lot but you only have to pay that once. Thereafter, upgrades cost from \$337. There is also a more expensive product called Photoshop Extended for illustrators and imaging professionals. But for most photographers Photoshop is plenty capable enough - and then some!

Next down the price scale comes Adobe Lightroom[Lr], currently in version 3. This is a professional image management program which has the same, fully featured version of ACR as Photoshop. But it does not have Photoshop so if you want to edit images much beyond the capability of ACR then Photoshop has to be bought as well. At the time of writing Lightroom sold for about \$412 with upgrade versions from \$136.

Lastly, we have Adobe Photoshop Elements [pse] - currently in version 9. Elements also has ACR running the same 16-bit conversion engine as the other two products. However, you know Adobe is not giving away something for nothing. It will not surprise that the 'Elements' version lacks some of the best features found in Ps and Lr. In addition if you do need to move a file to 'Elements' for further adjustment most of that will be available only at 8 bits per channel. Elements sells for around \$145.75, with some provision for upgrades from \$104.50. There are academic, education, student and teacher versions of each product at greatly reduced cost for qualifying purchasers. However, these don't support upgrades. Which is best? As ever "you pays your money and makes your choice"! With these options Adobe has every skill level and budget covered.





With Peter Collie

# A Simple Dream

Peter Collie went for a dreamy and ethereal effect with this digital image, **avoiding the more obvious crispness which can be so easy to achieve** with high-end equipment.

**I** chose this image for this column because it's from a job which was quite different from the majority I shoot, but it has a feel I really like. A lot of my jobs are complex and require complicated lighting and immense detail - in short, they're quite technical!

This was part of a commissioned job for Eileen Kirby with a brief I was very happy to explore - evening wear with a 'wood nymph' theme. The garments are aimed at a 20 year old age group and I chose to keep it very relaxed and natural. I didn't want to do over-produced storybook nymphs. We chose to have unkempt hair and strong dreamy make-up. I used a simple camera and a lens which captured the detail in the main areas, but dropped off at the edges, and where there is high contrast.

Sometimes I feel that as digital imaging came along, it has become easy to be drawn into ever-increasing detail when our romantic vision of life is often more muted and like a memory. The image was tweaked in Aperture to get the desired colour and contrast. There is no retouching and no tripod was used. A short video clip was shot at the same time, using the same camera. \*

## Shooting details

Camera Olympus E-P2

F-Stop: f/6.3

Exposure Time: 1/100s

ISO Speed: ISO 320

Focal Length: 26mm

Metering mode: Pattern











# Education Special

## 2011/2012 Photography Course Guide

Photography<sup>®</sup>

# Learning The Ropes

Each year Australian Photography publishes our **comprehensive listing of all the major public and private institutions around the country which offer photography courses.** In this detailed guide you'll be able to find out exactly which university, TAFE, or private educator can fulfil your learning needs. The listing has been compiled by Jennifer Harris and Robert Keeley.

**F**eeling left behind? Well there's still time to catch up, because the acceleration of digital technology is only just beginning and in the future it will get faster. As one of the fields which has been on the cutting edge of technological expansion, photography (or as it's more commonly referred to now, 'imaging') has felt the full brunt of change in the last decade or so. Creating images involves more than an understanding of technology, no matter how much it influences the overall process.

Making memorable images has always involved a unique combination of technical expertise and creative thinking, and though a sound grasp of the technology is even more essential to the process, it hasn't diminished the importance of strong – and original – ideas. As always, the real trick is combining both disciplines to gain an effective result. To do that, now more than ever an education helps.

Photography as a pastime and as a career option is entering a new era, and that brings with it new challenges. More and more people around the world are taking more images than they ever have before. Photography has literally become ubiquitous – it's everywhere. The vast multitudes of these pictures are now simply snapshots, and there's nothing wrong with that. But it means if you want your images to stand out you need to lift them to a new level. And while good ideas are essential – nothing works better than a great idea and that's always been the basis of a memorable picture – to realise those ideas fully, a sound knowledge

of technology is now essential. That's where a formal education process can play its role.

The key to undertaking a successful education process is matching your needs and interests to the right course or institution. Listed here we show you everything from the best fine-art course options, right through to one-off courses to understand the basics of digital imaging, and even the specialised field of creating black and white film-based prints – which some might now consider a 'lost art'!

This is a broad spectrum, and it requires strong input from the participant to get the best from it. Our listing is a good starting point, but you need to have an idea of what you want to do, how much time you can devote to your studies, as well as how many resources you can set aside (financially and emotionally) to complete the course of study you want to undertake. From simply improving your skills as a hobbyist, right through to getting a good grounding for a future professional career, there is a wide range of courses and institutions we have gathered together here which should be able to assist you. It's for you to follow up with these institutions to work out if what they offer will fulfil your needs. Question their coordinators about the time commitments, costs, and equipment you'll need to come up with, and consider your options carefully.

But most of all, make sure you can commit yourself to the disciplines of learning. That way everyone will benefit, and the end result should be a satisfying improvement in both your skills and your knowledge.





## La Trobe University Online Photojournalism

Since the 1980s La Trobe University has taught Photojournalism, and now this exciting and enriching category is being offered online. There are six subjects, usually studied over a three year period, and each of one is offered every semester. La Trobe's students are located Australia-wide,

and for people in remote areas with weak broadband, special arrangements can be made for access to the classes. La Trobe staff have a passionate commitment to teaching this subject and are rewarded by seeing the unique and individual vision of their students develop and grow.

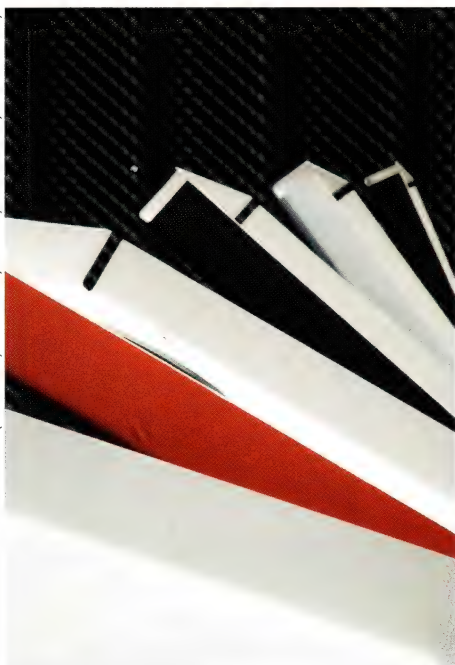
Diverse examples of student interests include the work of Christine Sayer who has explored the mother/daughter relationship; Sean Taylor who has shot subjects in low light; and Pen Tayler whose eye has isolated design elements in her subject. Using examples from a diverse range of practitioners, La Trobe Online Photojournalism introduces the student to ideas across a broad range of photographic concepts, including the 'decisive moment', environmental portraits, uprating ISO, ethics, the photo essay, landscapes and, documentary images across many subjects and locations.

The subjects are enhanced by interviews with top photojournalists, who work exclusively with the La Trobe students. Some of the interviews include Amy Toensing (*National Geographic*); Andrew Chapman, Time/Warner; Jason South & Angela Wylie

from *The Age* newspaper; Samantha Everton, winner Leica Documentary Award; and Ashley Gilbertson who talks about working at the frontline in Afghanistan and Iraq. These people talk about their initial interest in and love for photography, their work practice, problems they face, and offer valuable insights into the "story behind the picture".

Students who have already completed the six photojournalism subjects have used their strong photographic skills in diverse ways. For example, Evan Jeffery, a graduate of only 18 months, received a media pass to the Beijing Olympics; Alex Ellinghausen was Rural Press Photographer of the Year 2007 and now works for Fairfax in the press gallery in Canberra. Donna Bailey, has been a finalist in three Leica Documentary Awards, and has a formidable exhibition career. Other students use their strong photographic skill base to enhance their own personal enjoyment of the medium. Student work can be viewed at: <http://ringtail.bendigo.latrobe.edu.au/~jmillowick/onlinephotojournalism2/>

For more information contact Ms Julie Millowick, Ph: (03) 5444 7353, Email: [j.millowick@latrobe.edu.au](mailto:j.millowick@latrobe.edu.au).





## Photography Studies College

Since its inception Photography Studies College (PSC) located in Southbank Melbourne's vibrant arts precinct has provided students with an environment in which to explore their creativity, see the world anew and give expression to what they see. For nearly 40 years, PSC has delivered quality and innovative photography education, consistently producing graduates of the

highest calibre and enjoying an impressive national and international reputation for its award-winning students and graduates. PSC says this year is no exception, with final year student Kim Munro awarded the Australian Institute of Professional Photography (AIPP) Victorian Photography Student of the Year. This follows on from major awards in 2010 including the AIPP Victorian Photography Student of the Year and in 2009 when PSC was awarded the AIPP Tertiary Institute of the Year award for excellence in photographic education and training.

The Advanced Diploma of Photography course at PSC is designed to produce professional photographers, preparing them for a career in the many sectors of the commercial/ photojournalism/art areas of the photography industry. PSC says the course is delivered in a supportive environment where students are encouraged to undertake a prolific, creative and risk-taking approach to the possibilities that photography has to offer. PSC is known for the breadth of diversity, creativity and vision which thrives in and around its student community. Digital capture, post production, studio technique and lighting control are integrated throughout the course, and built on comprehensively from foundation to a professional level. The first year offers both print and screen while building the creative process and the technical and technological skills



IMAGE BY JOANNA PARKER, PSC STUDENT

fundamental to photographic practice. Second year extends visual and conceptual output, photographic technique and lighting control while encouraging students to begin to define their own style and practice. The choice of commercial photography, photojournalism or art photography in the final year allows students to produce a major portfolio of work and refine their photographic output in terms of professional practice. Exhibitions showcasing the dynamic, diverse and exciting vision that thrives in and around the PSC community are held twice yearly; student work is featured on the website and in the PSC newsletter and blog [www.psc.edu.au](http://www.psc.edu.au)

For further information about courses and intakes contact Carmen Edwards at [info@psc.edu.au](mailto:info@psc.edu.au) or 03 9682 3191.



IMAGE BY TINKARA TRCEK, PSC STUDENT



IMAGE BY MYLES TEO, PSC STUDENT



Image by Julie Hough, former photojournalism student

## Photojournalism. Learn online.

Exciting, challenging and enriching, photojournalism has been taught at La Trobe University's Bendigo campus since the 1980s and is now available online. La Trobe offers excellent training in technique, concept, work practice and ethics. Classes are supported with exclusive interviews from National Geographic and Time magazines who provide students with valuable insights into the industry.

**For more information please contact**  
Julie Millowick  
(03) 5444 7353  
[j.millowick@latrobe.edu.au](mailto:j.millowick@latrobe.edu.au)



**Infinite Possibilities**



# Queensland College of Art

The Queensland College of Art Bachelor of Photography prepares students to be both professional and innovative in their work as photo-media oriented journalists, artists, and creative advertisers.

QCA says that with excellent staff, facilities and equipment, it supports students who specialise in one or two of the following majors in photography:

- \* Photojournalism
- \* Photographic Art Practice
- \* Creative Advertising Photography

It says its staff are professionals who are committed to their own practice and this provides a stimulating and critical educational experience for students. Students are firmly grounded, especially in the foundation year, in a range of technical skills across analogue and digital photography and may choose their technical specialisation to develop within their practice.

Each semester culminates in a folio of work as students develop their own visual language and understanding of the specific theoretical frameworks that inform their work. Staff are accessible and generous with their knowledge and the community of the school is supportive from undergraduate years to alumni. The Queensland Centre for Photography grew from graduates of the program and this organisation continues to provide professional opportunities and work, integrating learning experiences for students. *The Australian Photojournalist* magazine is published each year by Queensland College of Art (QCA) photography, providing valuable editorial experience for a committed group of photojournalist students.

These professional backdrops, as well as opportunities to travel within the program, shape student expectations for work as they graduate and enter the world photographic stage.

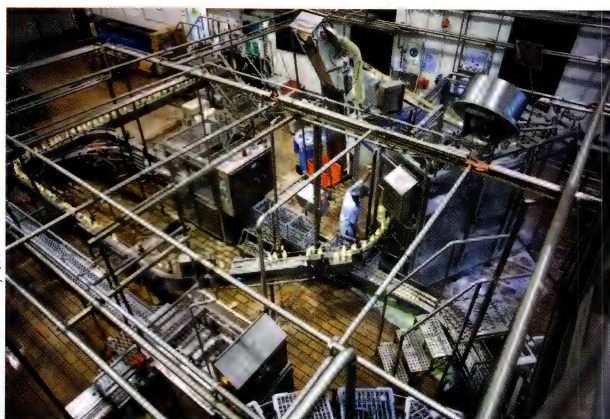


IMAGE BY JOE RUCKLI, QCA.



IMAGE BY ROBYN FRAZER, QCA.



## Where will a career in photography take you?

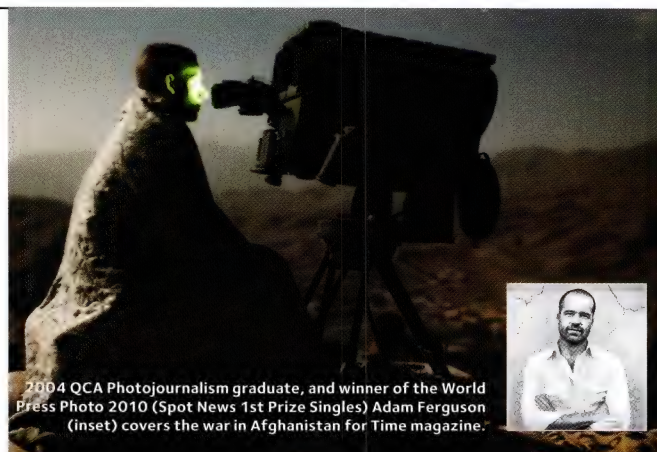
From Africa to Afghanistan, the Queensland College of Art produces photographers who are capable of working anywhere in the world. Take your best shot at making a real difference, where it matters.

For more information on the **Bachelor of Photography**, call (07) 3735 3203, email [photadmin@griffith.edu.au](mailto:photadmin@griffith.edu.au) or visit [griffith.edu.au/qca](http://griffith.edu.au/qca)

**GRIFFITH UNIVERSITY**

Gold Coast - Logan - Mt Gravatt - Nathan - South Bank

CRICOS 00233E | jmurphy25329\_DPD



2004 QCA Photojournalism graduate, and winner of the World Press Photo 2010 (Spot News 1st Prize Singles) Adam Ferguson (inset) covers the war in Afghanistan for Time magazine.







# Education Special

2011/2012 Course Directory

Photography



## Australian College QED

**A**ustralian College QED offers professional photography courses from home with an assigned photographer. Students can choose from Professional Photography for Beginners, Mastering Digital Photography and Advanced Digital Photography. Australian College QED says courses are designed and delivered by industry professionals to help students get the most out of their camera. The beginner level course will teach you about the concepts of depth of field, exposure, resolution, viewpoint, bracketing, colour correction, movement, composition, image management, studio lighting, day and night shots, and more. They will cover shoots in fashion, glamour, portrait,

wedding, commercial, landscape, still life, action and more.

In Mastering Digital Photography they will learn how to work with composition and lighting, apply digital techniques, and use standard editing features to manipulate photos and upload to the internet. Students will be instructed how to get the best photographic effects with a digital camera by learning the techniques the experts know.

The Advanced Digital Photography course has been developed by professional digital photographer, David Ewing. QED says it's packed with practical activities, including digital photographic assignments to undertake. Whether you want to learn the fundamentals of your camera, create

a commercial portfolio, or set up your own freelance photography business, the opportunities are wide-ranging. Course materials are comprehensive and include everything the student will need throughout their studies. All you need is a camera! Students will have online access to interactive activities in the eLearning Centre to further practice and improve their knowledge and skills. Call Australian College QED to speak with a career adviser about the right course. Ask for a trial pack for 14 days to view at home. Freecall 1800 790 490 or download the information pack at [www.australiancollege.edu.au](http://www.australiancollege.edu.au).

## Photography Studies College (Melbourne)

### Innovative Programs

College established nearly 40 years  
Nationally Recognised Training  
Exciting Career Opportunities  
Multi Award Winning College



Photography credits:  
PSO students and graduates - clockwise from above:  
Alf Caruana, Joana Parker, Tinkles Truik,  
Anthony Watson, Charlie Pickering

**WINNER**  
★ 2011 AIPP Australian Tertiary Institute of the Year  
★ 2011 & 2010 AIPP Victorian Photography Student of the Year  
★ 2009 AIPP Australian Tertiary Institute of the Year

Advanced Diploma of Photography course

- commercial photography
- photojournalism
- art photography

**03 9682 3191**  
**info@psc.edu.au**  
**www.psc.edu.au**

photography  
studies  
college





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**[www.australianphotography.com](http://www.australianphotography.com)**

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from the publishers of *Australian Photography*  
and *Digital Photography + Design*

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## Australian Capital Territory

### Canberra Institute of Technology

Constitution Avenue, Reid, 2601.

**Ph:** (02) 6207 3490 **Fx:** (02) 6207 4854

**Email:** julian.stevenson@cit.edu.au

**Web:** www.cit.act.edu.au

**Contact Name:** Julian Stevenson

**Course:** Bachelor of Photography (3 Years Full Time, total cost \$15,000)

**Fee:** Four semesters - \$800 per semester, two semesters - \$5,900 per semester.

**Enrolment/Application Dates:** Refer to website from July 2011. Applications through UAC.

### Photo Access

Manuka Art Centre, 30 Manuka Circle, Griffith, 2603.

**Ph:** (02) 6295 7810 **Fx:** (02) 6295 9130

**Email:** contact.us@photoaccess.org.au

**Web:** www.photoaccess.org.au

**Contact Name:** Sean Davey

**Course:** Digital Photography and Digital Imaging darkroom based courses, Documentary Photography, Portraiture, Online Publishing courses.

**Fee:** Varies.

**Enrolment/Application Dates:** Refer to website.

## New South Wales

### Australian Centre

#### for Photography Workshop

257 Oxford Street, Paddington, 2021.

**Ph:** (02) 9332 1455 **Fx:** (02) 9331 6887

**Email:** creativelearning@acp.org.au

**Web:** www.acp.org.au/workshop

**Contact Name:** Workshop

**Course:** Digital Camera Basics, Camera Craft 1, Camera Craft 2, Camera Craft 3, B&W 1, Lighting, Flash Photography, Photoshop, Camera RAW, Digital Workflow, Lightroom, Colour Management, Digital Composites, Beauty Retouching, InDesign for Photographers, Fine Art B&W, Taking Care of Business, Shoot Like The Masters, Hollywood Lighting, Bling! Lighting for Reflective Surfaces, Food Photography, Portraiture, Street Photography, Large Format Photography, Photographers' Assistant, Architecture, Documentary, Environmental Portraiture, Fashion, Photojournalism, Travel Photography.

**Fee:** Varied – contact the Workshop.

**Enrolment/Application Dates:** Contact the Workshop office on (02) 9332 1455 ext 207 between 11 and 6pm 7 days or visit the website.

### Australian College QED

Level 1, 410 Oxford Street, Bondi Junction, 2022.

**Freecall:** 1800 790 490 **Fx:** (02) 9387 7605

**Email:** enquiry@acq.edu.au

**Web:** www.australiancollege.edu.au

**Contact Name:** Course Adviser

**Course:** Professional Photography for Beginners, Mastering Digital Photography, Advanced Digital Photography Pro Edition, Photoshop Photo Editing – Level 1, Photoshop Photo Editing – Level 2.

**Fee:** Flexible student payment plans available.

**Enrolment/Application Dates:**

Refer to website for online applications.

## Black Mountain Photographic Workshops

520 Dreves Road, Oberon, 2787.

**Ph:** (02) 6336 0290

**Email:** blackmountain2@bigpond.com.au

**Web:** www.blackmountainphoto.com.au

**Contact Name:** Bob Kersey, Mary Kersey

**Course:** Tuition and mentoring for small groups, or one on one in traditional photography. Set courses in Landscape and Large Format.

Tutor is Bob Kersey. Darkroom onsite.

Workshops in the Outback.

**Fee:** Apply for course details.

**Enrolment/Application Dates:** Contact school.

## Cengage Education

Level 1, 1 Waltham Street, Artarmon, 2064.

**Ph:** 1300 853 033 **Fx:** (02) 9433 3666

**Email:** info@cengage.edu.au

**Web:** www.cengage.edu.au

**Contact Name:** Course Advisor

**Course:** Advanced Freelance Photography, Digital Photography, Freelance Photography, Photography.

**Fee:** Varies.

**Enrolment/Application Dates:**

Throughout the year.

## Communication Arts,

### University of Western Sydney

Locked Bag 1797, Penrith S. DC, 1797.

**Ph:** (02) 9852 5441 **Fx:** (02) 9852 5424

**Email:** j.swatko@uws.edu.au

**Web:** www.uws.edu.au

**Contact Name:** Juliana Swatko

**Course:** Image: Photomedia, Photomedia, Fashion and Identity, Photo Journalism.

**Fee:** HECS.

**Enrolment/Application Dates:**

Apply through UCA, December 2010.

## Foto Riesel Photography Workshops

360 Kent Street, Sydney, 2000.

**Ph:** (02) 9299 8833 **Fx:** (02) 9299 1658

**Email:** courses@fotoriesel.com

**Web:** www.fotoriesel.com.au

**Contact Name:** Steven Piggott

**Course:** A range of evening and weekend workshops plus free events, covering a diverse range of topics. Courses are published in seasonal blocks on our website. Topics include Portraiture, Wedding Photography, Macro, Night and Sports Photography, plus Digital Darkroom and workshops for beginners.

**Fee:** Varies.

**Enrolment/Application Dates:** Year long.

## Hunter Region School of Photography

182B Maitland Road, Mayfield, 2304.

**Ph:** (02) 4960 2555

**Email:** bfinn@photographyschool.com.au

**Web:** www.photographyschool.com.au

**Contact Name:** Brian Finn

**Course:** Courses from Beginner Levels through to Advanced Levels. Photographic Techniques #1 and Photographic Techniques #2. Black & White and Colour Processing and Printing. B&W Print Toning, Creative Visualisation. Evening and Weekend Workshops on Night Photography, Portraiture, Flash Photography, Studio Techniques, and Travel Photography. Full career training – Freelance Photography training, Commercial and Industrial Photography. Students have free use



of studios and darkrooms (outside of class hours) whilst completing their courses. A range of digital courses for digital camera users and Photoshop for photographers, plus Sony DVD.

**Fee:** Apply for course details.

**Enrolment/Application Dates:**

Four terms per year.

### Len's School

Willoughby, Sydney.

**Ph:** 1300 398 283 **Email:** len@lensschool.com

**Web:** <http://lensschool.com>

**Contact Name:** Len Metcalf

**Course:** Photographic tours of Sydney and Blue Mountains available. Individual Photographic Tuition – Design your own learning program that is tailored to your personal needs, all levels catered for. Photography Mentor Program – Regular mentoring sessions to develop your photographic practice. Lens Beginners Workshop – to help you understand and get the most of your camera (film and digital) Large Format Photography. Landscape Masterclass. Digital Printing Workshop. Digital Black and White Photography. Panoramic Photography. DSLR or Point and Shoot Workshops. Photographic Composition Workshops. Photography Business Coaching. Len's Master Class. All workshops and tours run at your convenience and personalised to your individual needs. Courses are announced by newsletter.

**Fee:** Prices on application.

**Enrolment/Application Dates:**

Throughout the year.

### Photography, Nepean Art & Design Centre

Nepean TAFE, 12-44 O'Connell Street, Kingswood, 2747.

**Ph:** (02) 9208 9325 **Fx:** (02) 9208 9482

**Email:** Carole.Elvin@tafensw.edu.au

**Web:** [www.tafensw.edu.au](http://www.tafensw.edu.au)

**Contact Name:** Dr Carole Elvin

**Course:** A range of courses full and part time study options offering education and training for those intending a professional, commercial photography career. Training covers all aspects of film and digital photography, including studio and location photography, in professionally equipped studios. These courses are: (7539) Certificate IV Photo-imaging, (19203) Diploma of Photo-imaging. Additionally a range of courses for amateur and beginning photographers are on offer, as well as specialised short courses: (19120) Introduction to Photography, and short TAFEplus courses.

**Fee:** Varies depending on courses. Some concessions available for some courses.

**Enrolment/Application Dates:** Applications for Certificate IV Photoimaging and Diploma of Photoimaging courses late October 2011 for 2012 enrolments. Applications for Introduction to Photography and short TAFEplus courses vary.

### New England Institute of TAFE

Tamworth Campus, Janison Street, Tamworth, 2340.

**Ph:** 1800 448 176

**Web:** [www.newengland.tafensw.edu.au](http://www.newengland.tafensw.edu.au)

**Contact Name:** Alison Goodwin

**Course:** 19114 – Certificate IV Visual Art

7539 – Certificate IV Photo Imaging

19203 – Diploma of Photo Imaging

19331 – Diploma of Interactive Digital Media – web-

based design

**Fee:** Various.

**Enrolment/Application Dates:** Contact school.

### Point Light Photographic Workshops

4/50 Reservoir Street, Surry Hills, 2010.

**Ph:** (02) 9281 6615

**Email:** [courses@pointlightworkshops.com.au](mailto:courses@pointlightworkshops.com.au)

**Web:** [www.pointlightworkshops.com.au](http://www.pointlightworkshops.com.au)

**Contact Name:** Enrico Scotece

**Course:** Specialising in traditional fine art B&W photography. Formats include: Pinhole, 35mm, medium and large format. Introduction to B&W Photography. Intermediate B&W Photography. Getting the right negative. Expressive B&W printing. Lighting, Portraiture, and Still Life. Courses also run on demand.

**Fee:** See website for details or contact school.

**Enrolment/Application Dates:**

See website for details or contact school.

### Qantm College

Level 3, 74-78 Wentworth Avenue, Surry Hills, 2010.

**Ph:** (02) 9211 8011 **Fx:** (02) 9211 8199

**Web:** [www.qantmcollege.edu.au](http://www.qantmcollege.edu.au)

**Contact Name:** Administration

**Course:** Diploma of Screen and Media (Animation), Bachelor of Interactive Entertainment (Animation), Bachelor of Interactive Entertainment (Games Programming).

**Fee:** Contact college.

**Enrolment/Application Dates:**

February and September intakes.

### Southern Cross University

Military Road, Lismore, 2480.

PO Box 157, Lismore, 2480.

**Ph:** (02) 6620 3000 **Fx:** (02) 6622 4172

**Email:** [isass@scu.edu.au](mailto:isass@scu.edu.au)

**Web:** [www.scu.edu.au](http://www.scu.edu.au)

**Contact Name:** Leonie Lane

**Course:** Digital Photography I, Photography II.

**Fee:** HECS or full paying.

**Enrolment/Application Dates:** Please inquire to SCU for details or refer to UAC Guide.

### Sydney College of the Arts, The University of Sydney

Locked Bag 15, Rozelle, 2039.

Balmain Road, Rozelle, 2039.

**Ph:** (02) 9351 2222 **Fx:** (02) 9351 1144

**Email:** [enquiries@sca.usyd.edu.au](mailto:enquiries@sca.usyd.edu.au)

**Web:** [www.usyd.edu.au/sca](http://www.usyd.edu.au/sca)

**Contact Name:** Student Administration

**Course:** Undergraduate – Bachelor of Visual Arts. Postgraduate Research – Master of Visual Arts, Doctor of Philosophy.

Postgraduate Coursework – Master of Studio Art, Master of Interactive & Digital Media, Master of Film and Digital Image, Master of Documentary Photography.

**Fee:** Local Students – contact the university.

International students – full fees apply.

**Enrolment/Application Dates:** Undergraduate – Applications to UAC, Questionnaire to SCA by 30 September. Postgraduate – Application and Questionnaire to SCA by 31 October and 30 April for Research Postgraduate and 31 May for Course Degree.

### TAFE NSW, Illawarra Institute, Goulburn Campus

cnr Verner & View Streets, Goulburn, 2580.

**Ph:** (02) 4823 1809 **Fx:** (02) 4823 1806

**Email:** [Elizabeth.charles@det.nsw.edu.au](mailto:Elizabeth.charles@det.nsw.edu.au)

**Web:** [www.illawarra.tafensw.edu.au](http://www.illawarra.tafensw.edu.au)

**Contact Name:** Elizabeth Charles

**Course:** Certificates I-IV in Visual Arts and Fine Arts (including Photography, Ceramics, Drawing, Painting, Printmaking, etc), Certificate IV in Photoimaging, Diploma in Fine Arts.

**Fee:** Variable depending on course level, TAFE courses charges published in August.

**Enrolment/Application Dates:** Applications required for some courses by end of October, other courses enrolment take place end of January. Please contact the Campus Art Staff for further information.

### TAFE NSW, Sydney Institute Ultimo

Mary Ann Street, Ultimo, 2007.

**Ph:** (02) 9217 3985 **Fx:** (02) 9217 3844

**Email:** [colin.roberts@tafensw.edu.au](mailto:colin.roberts@tafensw.edu.au)

**Web:** [www.sit.nsw.edu.au](http://www.sit.nsw.edu.au)

**Contact Name:** Colin Roberts

**Course:** 28199 Introduction to Digital Photography, 7539 Certificate IV in Photoimaging (Full time/Part time), 19203 Diploma of Photoimaging (Part time)

**Fee:** Certificate IV in Photoimaging \$479 per semester, Diploma of Photoimaging \$637 per semester. (2011)

**Enrolment/Application Dates:**

Contact school for further details.

### The Photographers' Creative

Sydney Head Office, 174 Native Dog Hill Road, Sawyers Gully, 2326. Seminars conducted in Sydney, Melbourne, Brisbane, the Gold Coast, and in The Hunter region, with regional seminars by negotiation.

**Ph:** 1300 888 949

**Email:** [bob@photocreative.com.au](mailto:bob@photocreative.com.au)

**Web:** [www.photocreative.com.au](http://www.photocreative.com.au)

**Contact Name:** Bob Humphreys

**Course:** We offer a range of intense courses starting at Beginner level, Introduction to Photography, Introduction to Studio Skills, Introduction to Digital Darkroom, Photographing Children and Babies for advanced Students, Advanced Lighting Certificate Course, High Impact Portraiture, Classic Nude Workshop, Capturing the Mature Client, Portfolio Workshop, Photojournalism, Introduction to Wedding Photography, Advanced Diploma in Social Photography, Master of Photography (Portrait and Social).

**Fee:** Fees vary according to duration and content of workshop. Starting from \$195 for Introduction to Photography, Advanced Diploma 1 is \$1625.

**Enrolment/Application Dates:**

Various, please contact school.

## Queensland

### AICA Education

10 Marine Parade, Southport, 4215.

**Ph:** (07) 5532 0042 **Fx:** (07) 5532 6147

**Email:** [info@aica.edu.au](mailto:info@aica.edu.au)

**Web:** [www.aica.edu.au](http://www.aica.edu.au)

**Contact Name:** Jessie Baker

**Course:** Certificate IV in Photoimaging (one year), Diploma of Photo-imaging (one year).

**Fee:** Contact the college.





# Education Special

## 2011/2012 Course Directory

Photography

### Enrolment/Application Dates:

July 2011, February 2012, July 2012.

### Brisbane College of Photography & Art

28 Baxter Street, Fortitude Valley, 4006.

**Ph:** (07) 3666 0267 **Fx:** (07) 3666 0194

**Email:** bcpamail@optusnet.com.au

**Web:** www.bcpa.com.au

**Contact Name:** Letia Donnelly

**Course:** Professional Career Training Course in Still Photography (full-time over one year, or part-time over two years). A wide range of part-time evening and weekend courses in both digital and film are also offered at the college. Other courses include Photoshop, Studio Lighting, and Introductory SLR Courses in Photography. Specialist Workshops include Landscape, Seascape, City Lights, Sports Photography, and Image Processing.

**Fee:** Contact school.

**Enrolment/Application Dates:** Contact school.

### Photography, Queensland College of Art, Griffith University

226 Grey Street, South Bank, 4101.

**Ph:** (07) 3735 3203 **Fx:** (07) 3735 3142

**Email:** photoadmin@griffith.edu.au

**Web:** www.griffith.edu.au/QCA

**Contact Name:** Renata Buziak

**Course:** Bachelor of Photography with majors in Photojournalism, Photographic Art Practice, and Creative Advertising Photography. MVA Photography and MAVA Photography.

**Fee:** Visit www.qtac.edu.au

**Enrolment/Application Dates:**

Visit www.qtac.edu.au

### School of Creative Arts, James Cook University

James Cook University, Douglas, 4811.

**Ph:** (07) 4781 3166 **Fx:** (07) 4781 3169

**Email:** creativearts@jcu.edu.au

**Web:** www.jcu.edu.au/soca

**Contact Name:** Professor Ryan Daniel

**Course:** Bachelor of New Media Arts, Diploma of Creative Arts, Bachelor of Creative Industries, Graduate Diploma of Creative Arts.

**Fee:** Visit www.qtac.edu.au

**Enrolment/Application Dates:**

Half year. Visit www.qtac.edu.au.

### Southern Queensland Institute of TAFE

100 Bridge Street, Toowoomba, 4350.

**Ph:** (07) 4694 1515

**Email:** doug.spowart@deta.qld.gov.au

**Web:** www.sqit.tafe.qld.gov.au/courses/course\_areas/photoimaging.html

**Contact Name:** Alison Ahlhaus, Doug Spowart

**Course:** Certificate IV in Photo-imaging, Diploma of Photo-imaging.

**Fee:** Standard TAFE fees.

**Enrolment/Application Dates:**

Start mid February 2012.

### South Australia

#### learn-photography.com.au

28 Ellwood Avenue, Modbury North, 5092.

**Ph:** (08) 8263 1562.

**Email:** info@fredbrayphotography.com.au

**Web:** www.fredbrayphotography.com.au

**Contact Name:** Fred Bray

**Course:** Training by a qualified professional (T.A.E Cert. 4). For all photographers wishing to enhance their skills. Topics include DSLR, Lighting, Studio Setups, Portraiture, Landscapes, Photoshop & Digital Processing. Day and Evening classes available.

**Fee:** Varied - contact school.

**Enrolment/Application Dates:** Continuous.

#### TAFE SA, Adelaide North, Croydon Campus

Goodall Avenue, Croydon, 5008.

**Ph:** (08) 8204 0931 **Fx:** (08) 8345 4534

**Email:** tcpvc@tafesa.edu.au

**Web:** http://tcpvc.tafesa.edu.au/photo

**Contact Name:** Alex Knezevic

**Course:** Advanced Diploma of Photography (Commercial).

**Fee:** Contact school.

**Enrolment/Application Dates:**

Apply through SATAC until 31 October, 2011.

#### TAFE SA, O'Halloran Hill Campus

Majors Road, O'Halloran Hill, 5158.

**Ph:** (08) 8177 3303 **Fx:** (08) 8177 3303

**Email:** arts.design@tafesa.edu.au

**Web:** www.tafesa.edu.au

**Contact Name:** Kirsty Fletcher

**Course:** Certificate IV in Photo Imaging.

**Fee:** Contact campus.

**Enrolment/Application Dates:** Apply through SATAC before 31 October 2011 www.satca.edu.au.

#### The Gainsborough School of Professional Photography

123 North East Road, Collinswood, 5081.

**Ph:** (08) 8344 5177, 0418 849 501

**Email:** norman@gainsboroughstudio.com.au

**Web:** www.gainsborough.com.au

**Contact Name:** Norman Weedall

**Course:** Individual training for beginners to advanced. You can be successful – excellent photography and sales, marketing, promotion and business skills. Learn the secrets from the leaders.

**Fee:** Varied.

**Enrolment/Application Dates:** Continuous.

### Tasmania

#### Devonport Polytechnic

20 Valley Road, Devonport, 7310.

**Ph:** (03) 6421 5536, 1300 655 307

**Fx:** (03) 6424 7642

**Email:** servicecentre@polytechnic.tas.edu.au

**Web:** www.polytechnic.tas.edu.au

**Contact Name:** Service Centre

**Course:** Certificate IV in Photo-imaging, Diploma of

Photo-imaging.

**Fee:** Contact college.

**Enrolment/Application Dates:** November-December 2011, Week 1 February 2012.

### Victoria

#### Art of Photography Workshops

PO Box 425, Mansfield, 3722.

**Ph:** (03) 5776 9533

**Email:** richard@richardwhite.com.au

**Web:** www.richardwhite.com.au, www.theartofphotographyworkshops.com.au

**Contact Name:** Richard White

**Course:** Various weekend location workshops. See website for full list.

**Fee:** \$500 to \$900.

**Enrolment/Application Dates:** Contact school.

#### Australian Academy of Design

220 Ingles Street, Port Melbourne, 3207.

**Ph:** (03) 9676 9000 **Fx:** (03) 9676 9066

**Email:** info@designacademy.edu.au

**Web:** www.designacademy.edu.au

**Contact Name:** Sandra Boyd

**Course:** Bachelor of Design Arts – Photo Media, Advertising, Graphic Design, Visual Arts, Fashion Design.

**Fee:** Contact school.

**Enrolment/Application Dates:**

Applications for 2012 open in August and close mid December 2011.

#### BRACE Education Training Employment (incorporating The Brougham School of Art & Photography)

47 Brougham Street, Geelong, 3220.

**Ph:** (03) 5222 1599 **Fx:** (03) 5223 1499

**Email:** geelong@brace.com.au

**Web:** www.brace.com.au

**Contact Name:** Garry Holding

**Course:** Certificate IV in Photo-imaging, Diploma of Visual Art, Advanced Diploma of Fine Arts, Certificate III in Visual Arts & Contemporary Craft.

**Fee:** Skills Victoria Training Guarantee + Job Seeker fee waivers apply. Contact BRACE for further details.

**Enrolment/Application Dates:**

December 2011, June 2012, December 2012.

#### Grenadi School of Design

2/253 Lonsdale Street, Melbourne, 3000.

**Ph:** (03) 9663 0001 **Fx:** (03) 9663 0002

**Email:** dean@graphicschool.com.au

**Web:** www.graphicschool.com.au

**Contact Name:** Dean Beveridge

**Course:** Certificate III in Printing & Graphic Arts (Multimedia), Advanced Diploma of Advertising & Graphic Design.

**Fee:** Various.

**Enrolment/Application Dates:**

Throughout the year.

#### Holmesglen Short Courses

Batesford Road, Holmesglen, 3148.

**Ph:** (03) 9564 1546 **Fx:** (03) 9564 1502

**Email:** shortcourses@holmesglen.vic.edu.au

**Web:** www.holmesglen.edu.au/programs/shortcourses.

**Contact Name:** Short Course Office



**Course:** Creative Photography 1 & 2, Digital Photography, Digital Storytelling, SLR Camera Operation, Photojournalism, Photoshop for Photography, Travel Photography.  
**Fee:** Contact school.

**Enrolment/Application Dates:** June to November.

### Northern Melbourne Institute

Building P, Ground Floor, Yarrabend Road, Fairfield, 3078.

**Ph:** (03) 9269 8965 **Fx:** (03) 9269 8961

**Email:** alexz-va@nmit.vic.edu.au

**Web:** www.nmit.vic.edu.au

**Contact Name:** Alex Zattelman

**Course:** Certificate IV in Photo-imaging, Diploma of Photo-imaging, Certificate in Practical Photography, plus basics and advanced short courses, digital imaging courses for professional photographers.

**Fee:** Contact school.

**Enrolment/Application Dates:**

Diploma of Photoimaging 30 September, 2011.

### Photographic Imaging College

Burgess Street, East Hawthorn, 3123.

**Ph:** (03) 9804 6341 **Fx:** (03) 9822 5294

**Email:** admin@pic.org.au

**Web:** www.pic.org.au

**Contact Name:** Jane Miosge

**Course:** Diploma of Photo Imaging.

**Fee:** See www.pic.org.au/about/levies/index.htm.

**Enrolment/Application Dates:**

Application through VTAC and contact P.I.C. Open Day 21 August 2011 from 12-3pm.

### Photography Studies College

65 City Road, Southbank, 3006.

**Ph:** (03) 9682 3191 **Fx:** (03) 9686 1601

**Email:** info@psc.edu.au

**Web:** www.psc.edu.au

**Contact Name:** Carmen Edwards

**Course:** Advanced Diploma of Photography with majors in commercial photography, photojournalism and art photography. This course is nationally accredited and has been developed by PSC with industry to ensure the latest trends in creative contemporary practice and digital technologies are integrated from first year. The broad structure of the course in the first two years allows students to explore photojournalism, commercial, and art photography before deciding on an area as their choice of major. PSC has a credit transfer/articulation arrangement with RMIT University and offers an extensive range of specialist facilities. The course is offered either part-time or full-time. Flexible enrolment in part-time.

**Fee:** Contact college.

**Enrolment/Application Dates:** September, 2011. January/February 2012. Full time 2012 apply through VTAC. Open Day August 21, 2010.

### Photoskills

PO Box 434, Ocean Grove, 3226.

**Ph:** (03) 5255 2088 **Fx:** (03) 5255 2088

**Email:** info@photoskills.com.au

**Web:** www.photoskills.com.au

**Contact Name:** Terry Oakley

**Course:** Digital SLR, Portraiture, Landscape, and Studio Lighting workshops. Private one on one

tuition, plus small group training.

**Fee:** See website for details.

**Enrolment/Application Dates:**

Go to www.photoskills.com.au for details.

### School of Communication & Creative Arts

221 Burwood Highway, Burwood, 3125.

**Ph:** (03) 9246 8234, 0459 690 707

**Email:** james.mcardle@deakin.edu.au

**Web:** www.deakin.edu.au/arts-ed/creative/photography/index.php

**Contact Name:** Dr James McArdle, Associate Professor in the Image: Photography/Graphics

**Course:** Bachelor of Film and Digital Media (Photography) (three years), Bachelor of Arts – major in Photography (three years), Honours Course Photography (one year), Masters by Research (Photography) and PhD by Research (Photography).

**Fee:** HECS based or full fee.

**Enrolment/Application Dates:**

Contact VTAC office September 2011.

### School of Media & Communication, RMIT University

394-412 Swanston, Melbourne, 3000.

**Ph:** (03) 9925 4815 **Fx:** (03) 9925 4362

**Email:** mark.galer@rmit.edu.au

**Web:** www.rmit.edu.au/programs/c4224

**Contact Name:** Mark Galer

**Course:** Certificate IV in Photo-imaging, Diploma of Photo-imaging. TAFE and BA course also available.

**Fee:** Government funded and Full fee places available depending on eligibility.

**Enrolment/Application Dates:**

December 2011, January and February 2012.

### School of Visual Arts and Design, Faculty of Humanities and Social Sciences, La Trobe University, Bendigo Campus

Edwards Road, Flora Hill, Bendigo, 3550.

**Ph:** (03) 5444 7969 **Fx:** (03) 5444 7953

**Web:** www.latrobe.edu.au/visualarts/

**Contact Name:** Jennifer Uren (Course

Administration Officer)

**Course:** Photojournalism, Photography, Photomedia in Bachelor of Visual Arts, Bachelor of Graphic Design, Honours, Master of Visual Art, PhD.

**Fee:** HECS. Contact school.

**Enrolment/Application Dates:**

June 2011 and October 2011.

### Swinburne University of Technology

John Street, Hawthorn, 3122.

**Ph:** (03) 9214 8000 or 1300 275 794

**Email:** study@swinburne.edu.au

**Web:** www.swinburne.edu.au

**Contact Name:** Information Office

**Course:** Short courses in Photography, Diploma of Visual Art.

**Fee:** Various – contact admissions officer.

**Enrolment/Application Dates:**

Contact admissions officer.

### Tom Putt Photographic Workshops

Level 1, 150 Martin Street, Brighton, 3186.

**Ph:** 0419 138 298

**Email:** tom@tomputt.com

**Web:** www.tomputtphotographicworkshops.com

**Contact Name:** Tom Putt

**Course:** Extended five day Masterclass Workshops in 2011 to Cradle Mountain (TAS), Freycinet (TAS), Great Ocean Road (VIC), Wilson's Promontory (VIC), Kangaroo Island (SA), Fraser Island (QLD) and others – see website for further details.

**Fee:** Start from \$1995.

**Enrolment/Application Dates:**

Open all year round – book through the website.

### Visual Arts & Design, Latrobe University

Edwards Road, Bendigo, 3552.

**Ph:** (03) 5444 7969 **Fx:** (03) 5444 7953

**Email:** j.millowick@latrobe.edu.au

**Web:** www.latrobe.edu.au

**Contact Name:** Julie Millowick

**Course:** Online Photojournalism, Photography, Photomedia in Bachelor of Visual Arts, Bachelor of Graphic Design, Honours, Masters, PHD.

**Fee:** HECS, contact school.

**Enrolment/Application Dates:**

June 2011, October 2011 – Online Photojournalism – every semester.

## Western Australia

### Central Institute of Technology

19 Aberdeen Street, Northbridge, 6865.

**Ph:** 1300 300 822 **Fx:** (08) 9427 1972

**Email:** leon.kozyrski@central.wa.edu.au

**Web:** www.central.wa.edu.au

**Contact Name:** Leon Kozyrski

**Course:** Certificate IV in Photo-imaging (one year full-time), Diploma in Photo-imaging (one year full-time), Advanced Diploma of Photography (one year full-time). Short courses in photography.

**Fee:** Approximately \$1,100 per semester.

**Enrolment/Application Dates:**

Applications close 30 September, 2011 for 2012.

### School of Communications & Arts, Edith Cowan University

Bradford Street, Mt Lawley, 6050.

**Ph:** (08) 6304 6304 **Fx:** (08) 9370 6667

**Email:** recruitment@ecu.edu.au

**Web:** www.sca.ecu.edu.au

**Contact Name:** Norman Leslie

**Course:** Bachelor of Creative Industries (Photomedia), Bachelor of Communications Honours (Photomedia), Graduate Certificate of Creative Industries (Photomedia), Graduate Diploma of Creative Industries (Photomedia), Master of Professional Communications (Photomedia), Master of Communications, Doctor of Philosophy (Communications).

**Fee:** HECS and fee paying places available.

**Enrolment/Application Dates:**

November 2011 to February 2012.





# Townsville, Queensland

Thomas Ryan visited one of Australia's biggest northern cities, **the burgeoning metropolis of Townsville**, and toured to some surrounding parks and natural highlights.

**I**n Far North Queensland, Townsville is often referred to as "the unofficial capital of FNQ". By population, it's the second largest city in Queensland behind the state capital of Brisbane, a distance of 1300km further south.

Paluma Range National Park is a short drive north of this major regional city, and it offers a very different environment to drier Townsville, including tropical rainforests, streams and coastal views. On the other hand, Townsville has a dry tropical environment. Both regions, though relatively close, offer a marked contrast, and that's a great combination for landscape photographers. As well, the city is big enough to offer the opportunity to shoot urban environments. Adjacent to that urban centre - literally - is the

craggy orange dome of Castle Hill, a short distance from the CBD. It's definitely worth photographing this peak, and also driving to its summit to shoot panoramic views of the city and the nearby sea.

## Townsville & Environs

A search for suitable grazing land for cattle led to the formation of Townsville. Robert Towns, a prominent businessman from Sydney, funded the exploration for suitable cattle-grazing land in 1864 and in 1866 he agreed to provide financial assistance for the development of 'his' town, with the city being named in his honour. Somewhat ironically, however, the founding father only ever visited Townsville for a total of three days. Today it's a modern city which has a diverse range of industries, including

a large army base, and mining, commercial and government industries.

Whilst Townsville is in the tropical region, the city experiences distinct wet and dry seasons, as opposed to the wet tropics just a few hours drive to the north. It has an average of 300 days of sunshine a year, with most of the sunny days falling in the winter months. The summer or "wet season" months (November to May) see Townsville get an average of 1200mm of rainfall, including wild thunderstorms and cyclones. Some of this can make for excellent raw material for outdoor photographers.

## A Changing City

Despite some recent damage from a 'wet season' cyclone Townsville is growing at a rapid rate, with its population today around







**MAIN IMAGE** Early morning sunrise combined with a high tide at the Esplanade, Townsville provided ideal shooting conditions for reflections, the city and Castle Hill. Canon 350D, 10-22mm lens @ 17mm, 1/160 @ f/8, ISO 100, tripod, curves and levels adjustment, minor cropping, sharpening.

**ABOVE** Little Crystal Creek Bridge and creek surrounded by rainforest, shot in overcast conditions to avoid uneven light. I patiently waited for clouds to hide the sun. Canon 350D, 10-22mm lens @ 13mm, 1/20s & 1/125s @ f/8, ISO 100, combined and merged in post processing, tripod used, curves and levels adjustment, sharpening.

**OPPOSITE** Townsville CBD has some fine historic buildings. Early morning light provided good opportunities plus the benefit of a lack of traffic at this time of day. Canon 350D, 10-22mm lens @ 12mm, 1/400s @ f/8, ISO 100, hand held, perspective correction, curves and levels adjustment, sharpening.



## Locations TOWNSVILLE, QLD

180,000 and a growth rate last year of 3.2%. The speed of progress and development is evident throughout the city, especially in the CBD, which is undergoing regeneration after years of businesses and residents moving outwards satellite towns. Many city shops are empty and some have been vandalised, but the city mall is undergoing a \$52 million redevelopment. Photographing a series of images documenting abandoned buildings, empty shopping malls juxtaposed with newly built high-rise blocks was something quite different for a regional centre in Australia and I was able to create a photo essay that illustrated the dramatic changes Townsville is undergoing.

The challenge here is shooting in bright and often hot conditions, where highlight and shadow areas play havoc in making evenly exposed images. Shooting early in the morning or late in the evening was effective, or taking photos of buildings which faced

west in the mid-afternoon light. I found walking around the streets of the CBD was the best way to scout angles for photo opportunities.

Looking upwards allows views of the upper level detail of buildings. Using the overhangs of the shops also saved me from perishing in the heat! There are several locations which offer photo opportunities, including Flinders Street East, with its many grand 19th century buildings. A lot of the buildings face south so they can be difficult to shoot. I found creating details of these buildings with a zoom lens often helped overcome the issue of blown-out highlights.

The Esplanade, just a short walk from Flinders Street, offered great views of the city skyline and it was a 'must' for visiting photographers. The tidal river system, lined with green mangroves, offers advantages, as these elements can be used to frame the city skyline, and Castle Hill in the background.

It's important to plan ahead and check tide times (you can go online or obtain a 'tides' pamphlet) for when the tide is highest for good early morning photographs. Getting to the Esplanade at dawn and shooting as the sun rises until about 8am gave me my best images.

The Anglican Church in the city is a fascinating building, designed in the post-war period, and its location (perched on a hill top) has the added benefit of providing sweeping vistas overlooking Townsville city. The streets which ascend directly behind the church offer excellent vantage points overlooking the city and Castle Hill to the south west, and also the beach waterfront, known as "The Strand".

The former Townsville Hospital is a landmark Art Deco building on the edge of the CBD which was opened in 1951 and closed in 2000. It has remained a gutted shell for years now, and the white curves of the building lend themselves to close-up





abstract images. The cleared land around the building allowed for uninterrupted photographs at the time I visited.

## Castle Hill

Dramatic and craggy, Castle Hill is the dominant feature in Townsville, and it stands out because of its pink granite makeup. It's an easy five-minute drive from the city to the summit, or alternatively you can walk one of the many tracks to the top. Walking to the summit allows you to access great views over the city with views of The Strand and Magnetic Island in the background. The summit also has a variety of walking tracks which provide views eastwards overlooking the city, while to the west, views take in the suburbs of Townsville and Mt Stuart in the background. It truly is a spectacular viewpoint on many sides. The best time to take photos overlooking the city from here

is the late afternoon. Shooting from the summit at dusk with a sturdy tripod can yield interesting shots of moving blurred traffic and apartment lights starting to come on. Using pink granite as foreground interest and a wide-angle lens helped me create a sense of scale and foreground interest with these images, but taking a variety of shots with a zoom lens to isolate landmarks was also effective. Early morning light would be best if you were shooting in a westerly direction, overlooking the suburbs in that area and Mt Stuart.

## Mount Stuart

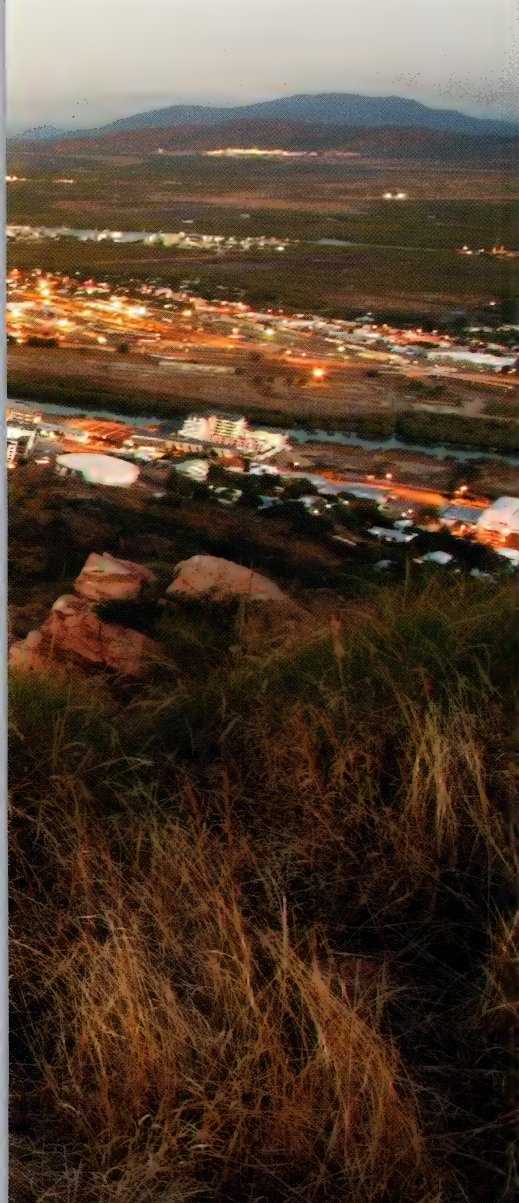
Mount Stuart summit (584m) offers sweeping vistas of Townsville. To get to it you head southwards on Charters Towers Road, around a 32km drive from Townsville city. Before heading up the hill some excellent vantage points for photos in early morning light can be gained from the footpath beside the Ross River Bridge. Images which include the bends of Ross River in the foreground, taking in Mt Stuart in the background, can be made here with a standard 50mm focal length lens. On the opposite side of Ross River Bridge there is a large red chimney stack. It's all

that remains of the former meat-works complex that operated in the late 1800s. The landmark chimney stack dating from the late 19th century is the only reminder of the vast industrial processing site, and I found a zoom lens most useful to take shots from the side of the road.

Mt Stuart offers fantastic views of Townsville's urban sprawl. Late afternoon light is best for shots looking towards the city and the coast, using a longer focal length to "compress" the views. Taking photographs can prove a challenge because of air pollution, making distant areas hazy. Shooting in RAW and converting to monotone helped me considerably with these conditions, revealing the basic shapes and outlines of landmarks.

## Mt Spec & Paluma

Around 61km north from Townsville on the A1 highway you'll find Paluma Range National Park with the township of Paluma located in amongst tall stands of tropical highland rainforest. Mt Spec and Paluma rise upwards from the humid coastal plains, revealing an amazing contrast in environments as you ascend from dry eucalypt country to wet and often misty rainforest mountains



**ABOVE** Little Crystal Creek has many small waterfalls worthy of photographing. Shooting in cloudy conditions allowed for even lighting. Canon 350D, 1022mm lens @ 13mm, 0.6s @ f/16, ISO 100, tripod, curves and levels adjustment, sharpening.

**LEFT** Photographing at dusk from the top of Castle Hill provided an even contrast range. I included the foreground of Castle Hill to provide a sense of perspective of the city and ocean. Canon 350D, 10-22mm lens @ 10mm, 10 seconds @ f/10, ISO 100, tripod, curves and levels adjustment, sharpening.






**ABOVE** Witt's Lookout walking track on the summit of Mt Spec National Park provided many interesting tree textures and shapes to photograph, including this sprawling buttress root. Canon 350D, 10-22mm lens @ 10mm, 1/3s @ 5.6, ISO 100, tripod, curves and levels adjustment, sharpening.

which play host to mountain streams, walking tracks and ocean vistas. The weather in this area is much cooler than Townsville, so warm clothing is essential.

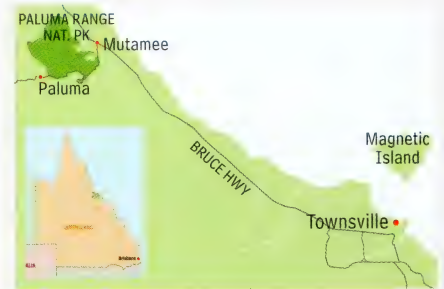
**Little Crystal Creek:** The first port of call as you go up the range is Little Crystal Creek. The creek tumbles over a series of large boulders and is surrounded on all sides by tropical rainforest, including buttress roots jutting out near footpaths and other interesting tropical plants and trees on either side. The arched stone bridge over the Little Crystal Creek connects to the town of Paluma on the summit and was built in the 1930s. It can be photographed from the creek bed on various angles. Little Crystal Creek is a popular swimming hole with locals, and it gets busy during the summer months. To avoid large crowds it's best to take photographs in the late afternoon. By late evening, when moisture pushes up from the humid coast to create large volumes of clouds, this helps to create an even light for photos. Taking a series of 'bracketed' exposures (usually three frames, slightly under exposed, then at the 'correct' exposure, and then slightly over) and blending them together in post processing allowed me to get the most of the shadow and highlight areas from the water, bridge and sky, but it's challenging.

**Paluma Village:** About five kilometres from Little Crystal Creek is the village of Paluma. In the 20th century this town and

its surrounding areas were home to mining and forestry activities, but the village is now a tourist centre, standing on the summit edge of the mountain range. There are several walking tracks up on the summit, and they can be accessed from Paluma. I took the Witt's Lookout track walk, which is an easy 30-minute return hike that provides views overlooking the coast. Walking in the late evening, when mist can roll in through the tropical rainforest, allows for atmospheric images to be made. There are buttress roots and the textures of tree trunks to photograph along the way. The rainforest opens up to eucalypt forest near the rocky lookout. The views provide stunning vistas overlooking the coast and the mountain ranges which you have ascended when driving to Paluma. A mixture of wide-angle landscape vistas and telephoto shots of the forest below can be made from here.

Photography in and around Townsville and Paluma Range National Park can be a challenge in the tropical climate. But by scouting effective vantage points, shooting early and late in the day, and creating a series of photographs which portray Townsville's changing skyline, a unique range of images can be created when visiting the Townsville region. Planning ahead will reward you with a many image options of both human and natural elements. 

## Further Information



The often endless days of blue skies which can occur around Townsville in winter provide challenges for photographers. Rising early in the morning or taking photos late in the evening is essential to avoid the extremities of light during the day. By 9am both the light and heat can get harsh, even in winter, so I found the middle of the day great for driving and walking around and scouting locations for photos which might be made at cooler times of the day. Summer months are humid and often very wet, but most rains fall in the late afternoons so that creates opportunities to shoot in moody and stormy conditions. Make sure you have good wet-weather protection for your camera gear, because heavy rain can strike in an instant! Also remember to take plenty of water with you because the heat and humidity can dehydrate a photographer (or any hiker) with a heavy kit quickly. There are a wide range of accommodation options in Townsville, from caravan parks to hotels, motels and holiday apartments.

See the **Townsville Visitor Information Centre** at the Museum of Tropical Queensland, 70 Flinders Street Townsville, ph: (07) 4721 1116 or the **Flinders Mall Information Centre**, Flinders Mall, Townsville, Qld, 4810, ph: (07) 4721 3660 or 1800 801 902. website: [www.queenslandholidays.com.au/destinations/townsville/townsville\\_home.cfm](http://www.queenslandholidays.com.au/destinations/townsville/townsville_home.cfm)

Paluma has a much smaller range of accommodation options including self-contained cottages, Bed and Breakfasts and camping. For more information see: [www.palumarainforest.com.au](http://www.palumarainforest.com.au); [www.derm.qld.gov.au/parks/paluma-mount-spec/index.html](http://www.derm.qld.gov.au/parks/paluma-mount-spec/index.html)

A wide range of camera supplies are available in Townsville from Doug Kemp's Camera House, at 270 Flinders Mall, ph: (07) 4772 3541.



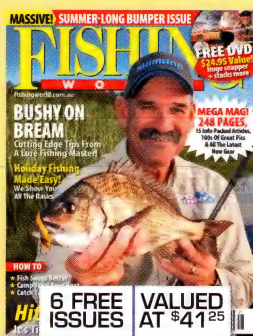
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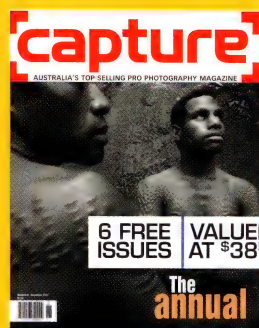
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# Camera Review



## Sony a35 SLT

Peter Burian tested **Sony's third Single Lens Translucent (SLT) technology camera** and explored its impressive new features.

**S**ony received a lot of publicity when it released the a55 and a33, the first DSLTs to use a unique non-moving, semi-transparent reflex mirror and electronic viewfinder (EVF). While the a55 remains available, the a35 has replaced the a33, with its new 16.2 MP EXMOR sensor and some new features.

The Single Lens Translucent technology is interesting. A semi-transparent mirror allows 70% of the light to reach the CMOS sensor and directs 30% to the AF sensor. No light is directed to the viewfinder since it's fully electronic and receives a signal feed directly from the sensor. Because the reflex mirror doesn't move, it never blocks the light path. That makes uninterrupted Live View available on either the LCD screen

or the electronic viewfinder (EVF). More importantly perhaps, fast phase-detection AF is always available in both photo and movie capture. There's no need for the slower contrast-detect AF feature, which is a common option with other cameras.

### Design & Features

Because the pentaprism has been eliminated the a35 is 25% smaller and lighter than a conventional Alpha DSLR, but the grip is fine for all but very large hands. The camera provides a full range of analog controls, including a very convenient Fn button for quick access to a dozen functions.

The fixed (non-articulated) 3in (7.62mm) LCD provides an exceptionally bright, high-contrast and crisp display with 921,600 dot

**ABOVE** While the a35 is an ultra high-tech Single Lens Translucent camera with innovative features, it's also a really fine image-making tool which can provide outstanding image quality. The new 16.2 megapixel CMOS sensor and the BIONZ processor combine to provide images suitable for huge prints (ISO 100; f/10; Hoya Pro 1 D circular polariser).

resolution. A new 'Sunny Weather' option makes the LCD display even brighter. This was very useful while I was shooting an air show in brilliant sunlight. Like the a33, the a35 provides built-in flash and an image stabiliser, a 15-point AF system, plus numerous modes, overrides and options. Let's take a brief look at the features which are unique or still not common in many other DSLR cameras.

**Electronic Viewfinder:** This amenity provides uninterrupted Live View in all modes, so there's never a need to compose on the LCD screen. You can preview the effect which will be provided by various features when glare obscures the external LCD display. The EVF - with 100% scene coverage - is excellent. It provides 1.15



Exposure: Three metering options, compensation, bracketing, AE Lock, histogram display; ISO 100 to 12,800 (25,600 in Multi-Frame NR)

Accepts Sony Alpha and most Dynax AF lenses.

Exmor HD CMOS, 16.2 MP (4912x3264 pixels) sensor, video to 1920x1080; BIONZ engine.



Built-in image stabiliser; 15-point phase-detect AF, Face Detect, Smile Detect; Tracking AF; built-in flash with many modes; overrides for White Balance, Noise Reduction, Sharpness, Contrast and Saturation; 6 creative styles; 7 special effects features; Continuous 5.5 fps drive, 7fps in special mode; sensor dust cleaner; stereo mic; accepts optional flash units, stereo mic and HDMI Mini cable

LCD/Viewfinder: 3in (75mm) fixed 921,600 dot screen and 1.152 million dot EVF, both with Live View.



**LEFT** Sony's Single Lens Translucent cameras allow for composing movies through the viewfinder and provide full-time continuous AF with fast phase-detection technology in Movie mode. Pic courtesy of Sony Corporation.

million (effective) dot resolutions and plenty of useful data. The display is bright in low light, making it easy to compose images, even inside a dark cathedral or arena. Some long-time photographers will always prefer an optical finder, especially if they try the EVF for only a few minutes. However, after shooting thousands of frames with Sony's EVF cameras, I've become a convert. While a traditional finder provides better highlight and shadow detail, in my view the benefits of an electronic viewfinder are significant.

**Note:** There's one potential problem with an electronic viewfinder when shooting a long series of photos of erratically moving action in the high-speed Drive mode. The display shows the last shot taken. Instead of a real-time view it displays where the subject

was located about 1/10s earlier. Yet I rarely had any difficulty keeping the competitors framed during sports events.

#### Tele-zoom Continuous Advance:

When this unique mode is on, the camera automatically sets the widest available aperture and provides a 1.4x focal length magnification with digital zoom. This allows for making a distant subject larger in the frame, but it crops the image area; maximum resolution drops to 8.4 megapixels - still plenty for most purposes. The burst speed increases from 5.5 frames per second to a blazing 7fps. Continuous tracking auto-focus also remains available so it's suitable for action photography. I found this mode particularly useful when shooting bicycle races with a relatively short 55-200mm zoom.

**Sweep Panorama:** This mode causes the a35 to fire a series of up to 25 JPEGs in a sequence while the user pans the camera. The processor automatically aligns all the shots, applies corrections, and stitches them into a single long/narrow photo. A 3D Panorama mode is also available, allowing the camera to produce a photo which looks great on a 3D compatible wide-screen TV.

**Multi-Frame Noise Reduction:** This function snaps six high ISO JPEGs very quickly and composites them into one, discarding most of the noise data. The BIONZ processor aligns them to minimise the effect of camera shake, so a tripod isn't essential at longer shutter speeds. When compared to conventional JPEGs, there's less "graininess" and less need for aggressive Noise Reduction processing which might smudge intricate details. In my experience an ISO 6400 photo resembles one taken at ISO 1600, making this a valuable feature in dark locations when a tripod can't be used. Another feature, 'Handheld Twilight Scene' mode, is identical, but overrides aren't available here.

**Auto HDR:** When this function is set the a35 will fire three frames in a quick burst, varying the exposure for each one by the increment that was pre-set by the user. (A tripod isn't required.) The processor aligns the three frames and combines them into one with more highlight detail and much greater shadow detail than you'd get with the familiar Dynamic Range Optimizer feature. I found Auto HDR ideal in high-contrast



# Camera Test SONY ALPHA A35 SLT

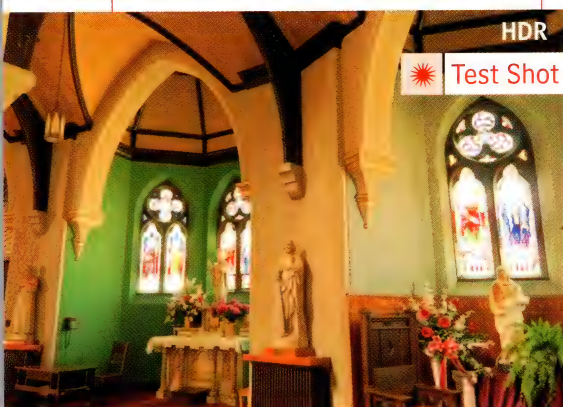
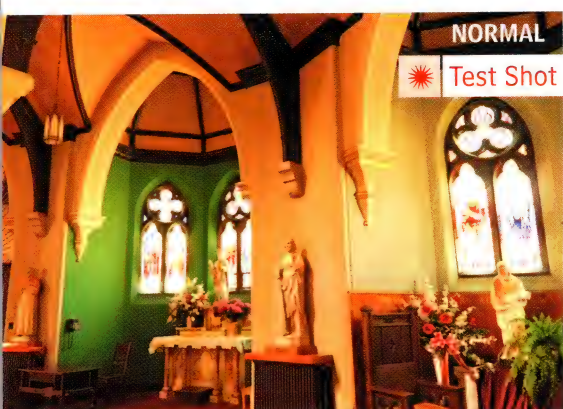
scenes including both very dark and very bright areas. While the contrast in the final JPEG was a bit flat, that was easy to tweak in image-editing software.

**Auto+ mode:** This snap-shooting mode is particularly sophisticated. In addition to activating the most suitable Scene mode it can also activate many other advanced camera features as appropriate, including continuous shooting modes - Auto HDR, Multi-Frame NR etc.

**Convenient Movie Mode:** Because the reflex mirror never moves up, continuous auto-focus with phase-detection technology is available in video capture. Resolution to 1920x1080 (full HD) is available in AVCHD mode or to 1440x1080 720p in MP4 format, both at 25fps. The built-in mic records stereo sound of decent quality, and an optional external stereo mic can also be used.

When the camera is set for auto-focus, both ISO and aperture control are fully

automatic in Movie mode; the camera always sets the maximum aperture. Overrides for exposure and picture style can be pre-set before shooting a video clip. Switch to manual focus, however, and both ISO and aperture control become available for extra versatility. I found the full-time auto-focus to be surprisingly fast and reliable. My video clips are impressive due to the large pixels, the excellent CMOS HD sensor and the sophisticated processor.



**ABOVE AND TOP** Sony's High Dynamic Range function is versatile, allowing the user to set the variance in exposure which the camera will use when it fires the three photos. The processor then micro-aligns the images and composites them into a single image with greater detail in shadow and highlight areas (at 18mm; ISO 6400; 1/40s).

**RIGHT** The standard Creative Style mode was suitable for many types of subjects. For different effects I sometimes switched to one of the other four options, such as 'Vivid', used for this image. Controls are also available for modifying the level of sharpness, contrast and colour saturation for even more versatility (ISO 200).







## Performance & Image Quality

The a35 was fast in most aspects. Start-up time was about one second. When using a fast Class 6 or Class 10 memory card I was able to take a dozen Fine JPEGs in a burst and the camera was usually ready for a few more. Processing of many RAW or RAW+JPEG photos - or JPEGs made at 7 fps - wasn't quite as quick. That would be a drawback only in serious sports photography.

Auto focus was fast and accurate when cyclists approached my position, as long as the focus detection point remained on the subject. It was less reliable with go-karts barrelling towards my position at high speed, moving erratically and accelerating rapidly. At 5.5 fps - and especially at 7fps - the AF system wasn't always able to predict the subject's position at the instant of

exposure. The a35 tended to underexpose light-toned scenes, though this was easily solved with a +1/3 or +2/3 compensation setting. Well-exposed low ISO JPEGs are outstanding, suitable for making 41x61 cm prints because of the remarkably high resolution. The RAW captures were even better when I set Noise Reduction to 'Off' in the Sony software. By ISO 800, Noise Reduction began smearing fine details, but my best JPEGs still made very fine 29.2 x 38.1 cm prints. Even photos made at ISO 3200 allowed me to make decent letter-sized prints after applying the Smart Sharpen filter in Photoshop or Elements.

The Multi-Shot NR and Handheld Twilight mode provided amazingly clean JPEGs at high ISO. Even ISO 4000 images made for excellent letter-sized prints and decent 29.2 x 38.1 cm glossies. One of these

**ABOVE** The Sweep Panorama mode is easy to use; simply pan while taking the 25 shots. The processor automatically aligns the individual JPEGs, corrects exposure differences and stitches them seamlessly into a single high-resolution image.

modes is definitely the best choice for high quality in low light when you're not using flash. If you often shoot at ISO 1600 and above, you'll love the Sony a35.

## The Bottom Line

Sony's unique translucent mirror technology offers valuable benefits and the Alpha a35 is fast, reliable and convenient to operate. It's quite affordable, too, so this camera should be a strong contender among entry level DSLRs with its excellent 16.2 MP sensor, uncommon functions and fast burst modes. If you want even greater speed, at 10 frames per second in a conventional drive mode, check out the a55. The latter is more expensive, but it offers extras, including an articulated LCD and a built-in GPS for geo-tagging images as to the location where they were taken. It's difficult to fully appreciate the merits of the SLT technology from reading a review, so ask for a 'demo' of the a35 when you visit a store. Get a feel for the electronic viewfinder, especially, but remember it will take longer to become fully comfortable with this feature. Try the Telezoom Continuous Advance and Multi-Frame NR mode at high ISO, using your own memory card. If my experience is any indicator, you'll be favourably impressed with the potential value of Sony's unique technology and the valuable features available with this entry level DSLT. \*

## Specifications: Sony Alpha a35 SLT

<b>Sensor/Processor:</b>	Exmor HD CMOS, 16.2 MP (4912x3264 pixels), video to 1920x1080; BIONZ engine
<b>Capture Modes:</b>	JPEG, RAW, RAW+JPEG; MPEG-4 or AVCHD video
<b>Lenses:</b>	Sony Alpha and most Dynax AF lenses
<b>LCD/Viewfinder:</b>	3in (75mm) fixed 921,600 dot screen and 1.152 million dot EVF, both with Live View
<b>Operating Modes:</b>	Auto, Auto+, Telezoom Continuous Advance, P, A, S, M, Sweep and 3D Sweep Panorama, 8 Scene modes, Movie
<b>Exposure:</b>	Three metering options, compensation, bracketing, AE Lock, histogram display; ISO 100 to 12,800 (25,600 in Multi-Frame NR)
<b>Features:</b>	Built-in image stabiliser; 15-point phase-detect AF, Face Detect, Smile Detect; Tracking AF; built-in flash with many modes; overrides for White Balance, Noise Reduction, Sharpness, Contrast and Saturation; six creative styles; seven special effects features; Continuous 5.5 fps drive, 7fps in special mode; sensor dust cleaner; stereo mic; accepts optional flash units, stereo mic and HDMI Mini cable
<b>High-Tech Amenities:</b>	Multi-Frame NR and Handheld Twilight mode for high ISO; Dynamic Range Optimizer; Auto HDR; Multi-Frame NR
<b>Power:</b>	Rechargeable Li-Ion battery for 440 shots
<b>Memory Cards:</b>	Slots for SD, SDHC, SDXC and for MemoryStick Pro Duo or Pro HG Duo
<b>Size/Weight:</b>	124.4x92x84.7mm; 415 g
<b>Price:</b>	\$749 (body only); Single lens kit (body + 18-55mm lens) \$949; Twin lens kit (body + 18-55mm & 55-200mm lens) \$1199.
<b>Manufacturer:</b>	Sony Australia P/L, 33-39 Talavera Rd, Nth Ryde, NSW, 2113, ph: 1300 720 071, web: www.sony.com.au

AP's North American correspondent, Canadian stock photographer Peter Burian ([www.peterburian.com](http://www.peterburian.com)) is the author of several books including *Mastering Digital Photography and Imaging* as well as *Magic Lantern Guides to DSLR cameras*. He is also a digital photography course instructor with *BetterPhoto.com*.



# Product Shop

## Sony's Cyber-shots

Sony has two new models in its Cyber-shot digicam W series. The DSC-WX7 and DSC-WX10 have 16.2 megapixels, AVCHD Full HD movie recording, Exmor R CMOS Sensors, a 2.8in (64mm) LCD screen, and Optical SteadyShot. The DSC-WX7 (rrp \$329) has a 5x Optical Zoom and Carl Zeiss lens, while the DSC-WX10 (rrp \$399) has a 7x Optical Zoom and Sony G lens. Sony has also launched its new Cyber-shot H Series. Packed with unique Sony features, the HX9V has 3D still image capabilities and a 16.2 megapixel Exmor R back-illuminated CMOS sensor. Costing \$599, its other features include 16x Optical Zoom, Optical SteadyShot with Active Mode, Full HD AVCHD video, GPS and compass features, Sweep Panorama, and a 75mm LCD screen. Other H Series models released include the DSC-HX100V



(rrp \$699), DSC-HX7V (rrp \$499), and DSC-H70 (rrp \$349). Sony has also added to its Cyber-shot T Series digital cameras.

The DSC-TX10 is waterproof to five metres, shock proof from 1.5 metres, dust proof and freeze proof to -10 degrees Celsius. Selling for \$599, its other features include a 16.2 megapixel Exmor R CMOS sensor, 4x Optical Zoom, a Carl Zeiss lens, and full HD AVCHD video. Other T Series models released include the DSC-TX100V (rrp \$699), and the DSC-T110 (rrp \$299).

Visit [www.sony.com.au](http://www.sony.com.au).

## Panasonic Lumix DMC-G3

The Panasonic Lumix DMC-G3 is a Micro Four Thirds model with a 16 megapixel Live MOS sensor and 1920x1080 Full HD video recording. Panasonic says it has redesigned its high-sensitivity signal processing to take advantage of its new sensor, so low-light images taken at high ISO sensitivity settings are very sharp. Other features include Panasonic's advanced AF systems with full-time AF and tracking AF, Creative Control mode, Photo Style mode, Intelligent Auto (iA) and iA Plus modes, 75mm free-angle Intelligent LCD with 100 percent field of



view, and a Venus Engine FHD. The Panasonic Lumix DMC-G3 comes with PHOTOfunSTUDIO 6.2 HD Edition, SILKYPIX Developer Studio 3.1 SE, and Super LoiloScope. Visit [www.panasonic.com.au](http://www.panasonic.com.au).



## AIPP iPhone Apps

The Australian Institute of Professional Photography (AIPP) has developed two free applications for all iPhone and iPad users. The apps are free for both members and non-members of the AIPP.

The AIPP app will enable users to stay in touch with AIPP news and events. App features include an events calendar, search for a pro, a news feed from AIPP national, live streaming video from selected AIPP events, a social networking function, the AIPP image gallery, and a direct link to Canon's AIPP APPA site.

To download the free app, visit iTunes stores and type "AIPP". Also, the free AIPP Wedding app is designed to assist couples looking for a professional wedding photographer.

The AIPP Wedding app provides articles and content from the AIPP's Pro Wedding website, and contains 'Real Weddings' articles from brides, a large photo gallery, and a state by state directory. To download the free AIPP Wedding app, visit the iTunes store and type "AIPP Weddings". Visit [www.aipp.com.au](http://www.aipp.com.au).

## Leica's V-Lux 30

The new digital unit from Leica has a 14.1 megapixel CMOS sensor and a 24-384mm (equivalent) zoom lens. The Leica V-Lux 30 offers 1080i Full HD video, 10 frames per second



continuous shooting, and a built-in GPS which can be set to record the location and the local time of every shot. There's also a new 75mm LCD display, which allows many controls to be activated by touch-screen. The Leica V-Lux 30 sells for \$849 and is bundled with Adobe Photoshop Elements 9 for still image processing and Adobe Premiere Elements 9 for video processing. There's also a choice of two camera cases in soft or strong leather. Visit [www.adeal.com.au](http://www.adeal.com.au).

## Impossible Polaroid

Discontinued in 2008, Polaroid 600 colour film has since been difficult to find. However, The Impossible Project has offered up a limited First Flush Edition, PX 680 Color Shade film – aiming to bring colour back to all Polaroid 600 cameras. It introduces a new colour palette within the classic white frame. The PX 680 Color Shade FF works in all Polaroid 600 cameras as well as Polaroid

SX 70 cameras equipped with a neutral density filter. One pack delivers eight instant images and it's available through the website [www.the-impossible-project.com](http://www.the-impossible-project.com).





## Sony Alpha NEX-C3

Sony claims its Alpha NEX-C3 is the world's smallest, lightest, interchangeable lens camera.

The Alpha NEX-C3 has a new body design which combines a solid metal top with a streamlined grip. Resolution of the large Exmor APS HD CMOS sensor has been boosted to 16.2 megapixels, capturing stills and 720p HD video with excellent clarity. Sony says the large DSLR-sized sensor can produce pro-quality 'bokeh' background de-focus effects, whether the user is shooting HD videos or stills. Features include a new in-camera 'Picture Effect', a high-contrast 75mm Xtra Fine LCD with TruBlack screen technology, 3D Sweep Panorama, Handheld Twilight mode,



and Anti-Motion Blur mode. Improved energy efficiency has led to 400 still shots per battery charge – over 20 percent more than the NEX-5 and NEX-3. The Alpha NEX-C3 costs \$849 for a single lens kit, and \$999 for the twin lens kit.

Visit [www.sony.com.au](http://www.sony.com.au).



## Epson Stylus Photo R2000

Epson says its Stylus Photo R2000 A3+ printer with its improved pigment printing technology is designed for serious photography and high-level creative applications. Selling for \$1,099, the Epson Stylus Photo R2000 has Ethernet, Wi-Fi and USB 2.0 connectivity; Epson UltraChrome Hi-Gloss 2 ink; MicroPiezo AMC (Advanced Meniscus Control) print head; individual larger capacity ink cartridges; auto-selecting black inks; advanced media handling options; and more. Visit [www.epson.com.au](http://www.epson.com.au).



## WD 6TB Hard Drive

Western Digital has introduced its MyBook Studio Edition II dual-drive storage system with 6TB of storage to meet the capacity needs of pros and Mac enthusiasts who create, edit, and archive large HD video and photo files. The system offers a quad interface and eSATA and FireWire 800 for when high performance is essential; and FireWire 400 and USB 2.0 when system flexibility is important. Selling for \$719, the MyBook Studio Edition II uses WD's GreenPower Technology, automatic and continuous backup software, and also a five year limited warranty.

Visit [www.westerndigital.com](http://www.westerndigital.com).



## Fujifilm's 64GB SDXC card

Fujifilm has a new Pro Series 64GB SDXC Class 10 card, with a USB reader. Large high-definition JPEG or professional RAW still photography formats are ideal to save on the Fujifilm SDXC card.

The card can read speeds up to 60MB/sec and write speeds up to 35MB/sec, attaining a UHS-1 specification. The Fujifilm SDXC card also comes with a card reader to ensure safe data transfer from an SDXC memory card to a PC or Mac. At \$399, the Fujifilm Pro Series 64GB SDXC Class 10 card has a five year warranty. The Fujifilm SDXC card reader is supplied with a two year warranty.

Visit [www.fujifilm.com.au](http://www.fujifilm.com.au).





# APS Gallery



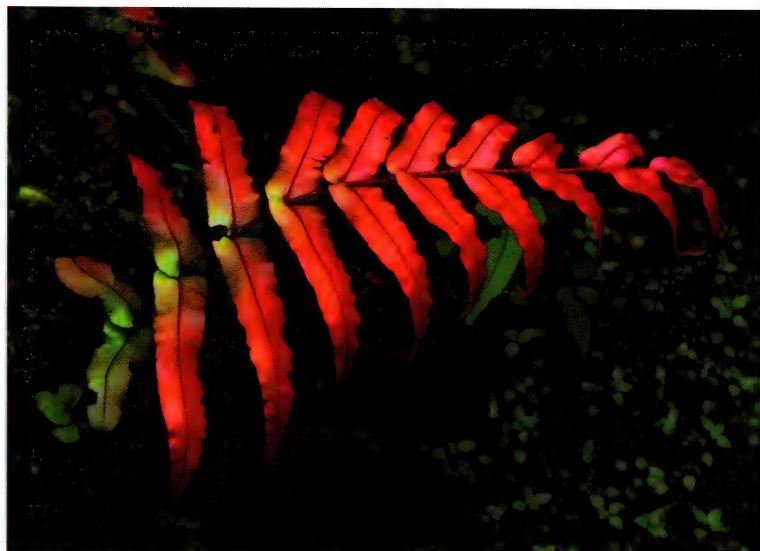
**Brian Rope**  
OAM, AFIAP, FAPS,  
ESFIAP, HONFAPS

I started my photographic journey in 1951, when my parents gave me a Baby Brownie camera. Soon after, they purchased a home developing kit and together we learned to make contact prints using the sun as the light source.

I've been a member of camera clubs since 1971 and I was President of the Canberra Photographic Society for eight consecutive years in the 1990s. I joined the Australian Photographic Society (APS) in 1976 and I've been actively involved ever since. I'm currently serving my second term as APS President. I commenced exhibiting colour slides in competitive National Exhibitions in 1977 and Internationals in 1991. More recently I've shot digital images. My acceptances eventually resulted in me being awarded an AFIAP in 2008 and a FAPS in 2010. I have illustrated articles and portfolios published in various books, magazines and newspapers. I've also lectured on photography to community and photographic groups, judged some competitions, and participated in numerous public group exhibitions. Over the years I've photographed many and varied subjects and used a wide range of equipment and techniques. Sixty years after it began, my photographic journey continues as I strive to do better and try new things. \*







**CLOCKWISE FROM ABOVE**

Lost Boy Windsor Castle;  
Poltalloch Trio; Music Man;  
Cobargo 75; Red Fern.





# APS Focus



*With Kay Mack*

## Must It Be In Focus?

Many photographers aim to have their photographs pin sharp. They select their cameras with this in mind and they use a sturdy tripod, regardless of the level of image stabilisation in their camera. Even when they use selective focus to blur the background, they feel the whole of the main subject of the image must be crystal clear. Many of these shooters were slow to take up digital photography because with early digital cameras they couldn't get the clarity they were used to with film. But the technology has advanced and few now feel inhibited by this concern.

Much of the time sharp, in-focus images are certainly worth aiming for. But it's possible to create beautiful images which have nothing in clear focus. Some photographers from time to time use slow shutter speeds, hand-holding their cameras, and introducing deliberate movement to blur the image for a different effect. Some like to relax and enjoy the unpredictability and serendipity which come from using cameras with less-than-perfect optics. There are plastic cameras with names such as Diana, Holga and Lomo which can be great fun to shoot with.

In one of the APS Contemporary Division postal folios the members recently agreed to a round in which they entered photographs taken with plastic cameras, pinhole cameras or mobile phones. I haven't seen the results of this yet, but I await them with



**ABOVE** 'Within the Shadows' by Anthony Mancuso. Mancuso took this photo with his iPhone and processed it through Instagram.

great interest. In recent months there seems to have been a range of such images scattered through the contemporary folios. I've seen some very creative pictures resulting from the use of this equipment, and even from adding a non-commercial distorting filter in front of a high-quality digital lens. These are in-camera techniques, but there are also 'apps' and processing add-ons which can achieve similar results in post processing. However you achieve your results, there's great scope for being creative without always being tightly bound by perfect technique. Try thinking laterally! \*

## Port Macquarie's APSCON 2011

The Annual Conference (APSCON) of the Australian Photographic Society will be at Port Macquarie between September 24 and 30, and the organising committee will welcome visitors to the mid north coast of NSW. This event is open to anyone interested in photography and it isn't limited to Australian Photographic Society members. The theme for the conference is 'Conceptualisation to Realisation and Beyond' and a great line-up of speakers has been arranged to speak on various subjects. These include Professor Des Crawley; William Yang; Jenni Horsnell, AFIAP, FAPS; Rob Smith, AAPS; Gerard Saide, SSAPS, PSQA; Mike Bowers; Mykl Devlin; Shelton Mueller; Mike Kane; and Niomi Sands, BAVA.

A full program and registration form can be found on the APS website: [www.a-p-s.org.au/](http://www.a-p-s.org.au/) along with Biodata of the speakers and workshop presenters, as well as details of optional activities, and suggested outings for visitors. See [www.apscon2011.org](http://www.apscon2011.org).

Mike Kane will do two workshops, essentially for less experienced photographers. The first one entitled 'Escaping from Auto on your Digital SLR' will help amateurs to understand aperture (depth of field) and shutter speed and explain how you can create a much more

exciting image simply by changing these two functions on your camera. Mike Kane's second workshop, Image Presentation, will help you in the process of finishing your image for its judging and exhibition period.

Graham Harris will do a Photoshop workshop for the more experienced Photoshop enthusiasts. We can never know all there is to know about this image-editing software package, and everyone has their own ways of editing, but a workshop like this can help in providing more details on the many things you might be struggling with. Rob Smith will do two workshops on Lightroom; Part 1, titled 'Getting Started - Importing & Cataloguing' and Part 2, 'Advanced Techniques', which will cover the easy to use editing process. These workshops are suitable for photographers of any experience level.

The social functions include the official welcome on Saturday night, September 24, and the Digital Division Dinner on Tuesday night, September 27 (and this year the dinner is open to all attendees and partners and not just Digital Division members).

It will replace the usual mid-week dinner. Finally, attendees should note the annual dinner and presentation night will be on Friday, September 30. For further information phone (02) 65823858 or 0418 405 769. - **Robyn Mussett**



# APS Calendar

## AUSTRALIAN PHOTOGRAPHIC SOCIETY APPROVED EXHIBITION CALENDAR

### SPECIALIST DIVISIONS FOR:

Prints, Slides Nature, Audio Visual Contemporary, Digital  
Correspondence relating to this page should be addressed to:  
Ray Faggotter, rfaggotter@ozemail.com.au  
Kay Mack, kmack@a-p-s.org.au  
Graham S Burstow, hitescape@optusnet.com.au  
Anne O'Connor, anne@a-p-s.org.au

### General enquires:

The Secretary,  
Suite 4, 8 Melville Street, Parramatta NSW 2150  
Phone: (02) 9890 6933.  
Email: secretary@a-p-s.org.au  
Website: www.australianphotographicsociety.org.au  
www.a-p-s.org.au

### AUSTRALIAN INTERNATIONALS

2011/045 46th Sydney International Exhibition of Photography: Sydney  
International Exhibition, Mr Len D. Brown, PO Box 70, Roselands, NSW 2196.  
Closes: September 5, 2011. Email: ld\_brown@bigpond.net.au. Sect: Digital Images.  
Fee: US\$12, US\$10 extra sect.

### AUSTRALIAN NATIONALS

2011/014 43rd Ballarat National Exhibition: Liz Cocks, PO Box 1362, Bakery Hill,  
Vic 3354. Closes: October 26, 2011. Email: ballaratnational@ballaratcameraclub.org.  
au. Sect: Prints. Fee: \$10, \$8 extra sect.

### OVERSEAS INTERNATIONALS

2011/028 Obiettivo Agricoltura 2011: Circolo Fotografico Arno, Sr Silvano Monchi,  
Via Roma 2, I-50053 Figline Valdarno, Italie. Closes: September 1, 2011.  
Email: info@obiettivoagricoltura.it. Sect: Digital Images. Fee: E22 or US\$30.

2011/0129 PAC International Salon 2011: Photographic Association of Chinsurah,  
Mr Sitanath Paul, Old Ferryghat Barabazar, IND 71201 Chinsurah, Inde. Closes:  
September 18, 2011. Email: assochin@gmail.com. Sect: Digital Images.  
Fee: E12 or 15, US\$15 or 20 for 1 or 2 section.

2011/132 5th Yuanlin International Exhibition of Photography: Yuanlin Township,  
Mr Tsung-Hsiung Chian, 16 Alley 4, Lane 99 Nan Tan Road, 51053 Yuanlin, Taiwan.  
Closes: September 18, 2011. Email: msku@seed.net.tw. Sect: Digital Images.  
Fee: US\$12, 24, 27, 32.

2011/134 21th SCPS International Salon of Colour Photography: The Salon  
Chairman, Mr. Tay Sui Kok, 91, Lorong j, Telok Kurau, Room 108, Singapore 425985,  
Singapore. Closes: September 18, 2011. Email: scpsinfo@gmail.com.  
Sect: Digital Images. Fee: US\$15, 30, 40, 45, 50 for 2, or 5 sections.

2011/113 3rd Finland International Digital Circuit - 3rd Vantaa Salon  
2011/114 3rd Finland International Digital Circuit - 2nd Kouvola Salon  
2011/115 3rd Finland International Digital Circuit - 3rd Vision Salon  
2011/116 3rd Finland International Digital Circuit - 2nd Imagination Salon  
2011/117 3rd Finland International Digital Circuit - 3rd Carelia Salon  
The Association of Finnish Camera Clubs, Mr Sakari Mäkelä, PL 58, FI - 37501  
Lempäälä, Finland. Closes: September 19, 2011. Email: circuit@finlandcircuit.fi.  
Sect: Digital Images. Fee: E50 for 1 section; E60 for 2, or 3 sections.

2011/069 4. Digitaler Fotowettbewerb "Mensch und Natur": Fotoklub Leonding,  
Ing Wolfgang Mittasch, Further Straße 5, A-4040 Linz, Autriche. Closes: September 20,  
2011. Email: design@mittasch.at. Sect: Digital Images.  
Fee: E10, 15 or 20 for 1, 2 or 3 sections.

2011/073 1st VNPS International Digital Salon: Vietnamese Photographic Society,  
Mr Dzung Dolinh, 6701 Kennedy Lane, Falls Church, VA 22042, USA. Closes:  
September 25, 2011. Email: dolinh@vnps.net. Sect: Digital Images.  
Fee: US\$12, or 15, for 1 or 2 sections.

2011/118 Biennale Internationale du Diaporama de Meyrin: Club d'Activités Photo  
de Meyrin, M. Gérard Hoiler, Case Postale 101 Meyrin I, CH-1217 Meyrin, Suisse.  
Closes: September 30, 2011. Email: mailto:capm@informanial.ch.  
Sect: Digital A.V. Fee: E10.

Compiled by Lorna White AAPS. ESAPS. Phone: (02) 6882 7778.

Email: lornabri1@bigpond.com

Interested photographers should contact the organisers of the exhibitions  
(not APS) for entry forms.

### KEY TO SECTION CODES

Suffix: P – Prints S – Slides  
Prefix: PI – Projected Images Dig – Digital M – Monochrome  
Ex – Experimental/Creative SD – Social Documentary  
PJ – Photojournalism L – Landscape/Seascape N – Nature  
P – People PT – Photo Travel Y – Youth



### MEMBER BENEFITS

Aside from participation in the Society's many activities, members also receive a 12-month subscription to Australia's top-selling photography magazine, Australian Photography, published monthly, and the Society's own magazine "Image".

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APS members can subscribe to other photographic magazines at specially discounted rates: *Digital Photography + Design* for \$34 (normally \$49.50), *Capture* for \$32 (normally \$38.50) and *Photo & Imaging News* for \$33 (normally \$44). All three are published six times a year.

Please send completed application form to:

APS Secretary  
Suite 4  
8 Melville Street  
Parramatta NSW 2150

## Australian Photographic Society Membership Application

Dedicated to the promotion of photography as an art and science and the photographic advancement of members' photographic skills.

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Last name .....

First names .....

Date of Birth..... Occupation .....

Divisions: Print ☐

Nature ☐ Audio Visual ☐ Digital\* ☐

Contemporary ☐ Youth (18 yrs & Under) ☐

(Tick as required).

Dr/Mr/Mrs/Ms/Miss (Circle one)

Last name .....

First names .....

Date of Birth..... Occupation .....

Divisions: Print ☐ Nature ☐ Audio Visual ☐ Digital\* ☐

Contemporary ☐ Youth (18 yrs & Under) ☐

(Tick as required).

\*Internet access and Email address required.

Postal address .....

..... P/Code .....

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Email Address .....

### ANNUAL SUBSCRIPTIONS

Adult (Australian) **\$96.00**

Two Adults same address (Aust) **\$126.00**

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Youth (Aust) (18 & under) **\$82.00**

Adult (Overseas) **\$110.00**

Fees applicable \$ .....

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Additional options: *Digital Photography + Design*: \$34 ☐

*Capture*: \$32 ☐ *Photo & imaging News*: \$33 ☐

Total fees (Inc GST) \$ .....

Signature .....

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(Tick one) Visa ☐ Mastercard ☐

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Card No: ...../...../...../.....

Card Expiry Date .....

Cardholder's signature.....

Date .....



# Image Doctor

Tips, critiques and guidance from Saima Morel on how to improve your images

Australian Photography is pleased to receive submissions for Image Doctor. Send entries to: **Image Doctor, Australian Photography, GPO Box 606, Sydney, NSW, 2001**

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 **This month's winner!**

## Super Panning

**RIGHT** This is a fantastic panning shot! I congratulate you on your control, and the very steady action in moving your camera with the subject, especially using a teleconverter. Your subjects are also amazingly clear for these conditions. Those streaking lines are highly effective. Well done, and congrats for making the winning shot for this month!

### **Saima's Tip:**

A steady hand in holding a camera is not just a matter of practice – though it definitely will help. But some people are just born with the natural ability!

TITLE: HEAD-TO-HEAD  
PHOTOGRAPHER: ALGERNON  
LOS BANOS  
DETAILS: SONY A200, MINOLTA  
300MM LENS, 1.4X TELECONVERTER,  
1/125s @ F/8, 200 ISO, B/W  
CONVERSION, LEVELS ADJUSTMENT,  
CROPPING AND SHARPENING IN PS  
ELEMENTS 7





## A Cold Day in Hell

**RIGHT** Peter Crowhurst went to Newcastle, NSW, to shoot some images of the stranded Pasha Bulker freighter in 2007. He wrote: "I arrived about 4am. This was the first photo taken that day, at 4.30am. It was about 0 degrees Celsius and the wind was strong and icy cold, because it was coming off the snow on the Barrington Tops and flooded areas of the Hunter Valley. It was so cold my hands were locked up holding the camera. To this day I think they were the worst weather conditions I have done photography in." I appreciate the difficulty of shooting in the cold. It doesn't sound as if you were adequately prepared for the discomfort! My first thoughts when I saw this, were that there's an awful lot of black in this scene, and why couldn't you shoot it when there was a lot more ambient light in the scene - say in the early evening, or close to sunrise? Sure the sky may have been grey and grungy in the rough weather, but there would still have been more light. However, to be fair, you had no control when the lights on the ship were turned on. Without these lights there wouldn't be a shot at all.

### ☀ Saima's Tip:

Night shooting doesn't have to be done when the sky is pitch black - in fact, some light and colour earlier in the evening or later in the morning makes for a lot more interest and nuance.

TITLE: GOING NOWHERE

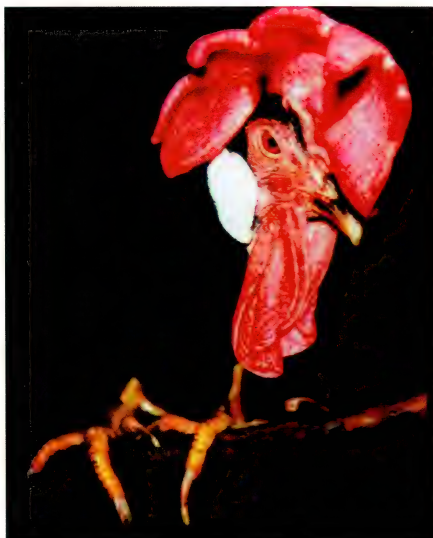
PHOTOGRAPHER: PETER CROWHURST

DETAILS: CANON EOS 350D, CANON 18-55MM LENS, 6s @ F/5.6, 100 ISO SETTING, TRIPOD, CROPPED, BRIGHTNESS AND CONTRAST ADJUSTED



## Hand-holding At Night

**BELOW** This shot is of Patricia Cheah's black leghorn. She wrote: "She looks like a rooster, but she is a hen - she lays eggs. It is difficult to take close-ups of her so I sneaked in at 10pm to get this shot. She wasn't happy! It was difficult to focus in the darkness, but I managed to get the whole body. But I'm not happy with the shot - there's not much space for the background. I just like the angry expression. I also don't like the print as the red looks artificial and is not the actual colour of the crown. I have tried a number of different printers, but they all have this strange red." If all the printers have this red, I think you need to make some more adjustments to the image on your monitor. What you see on screen may not be the same as what printers print. For 'true' or best colour, you may need to calibrate or match your computer monitor to that of a printer. It sounds complicated, but if you're not happy with the colour, so be it. As for the background you mention, I have to say: "What background?" It's all black, including the hen's body. She also isn't very sharp, which is the result of hand-holding at night and trying to focus in the dark.



### ☀ Saima's Tip:

Shooting dark subjects against dark backgrounds is hard at the best of times, so it's best not to try it at night. Allow for some light in the background.

TITLE: ANGRY

PHOTOGRAPHER: PATRICIA CHEAH

DETAILS: NIKON D40, NIKKOR 18-55MM LENS @ 18MM FOCAL LENGTH, 1/60s @ F/3.5, 360 ISO, AUTO MODE, HANDHELD, SLIGHTLY CROPPED AND ADJUSTED IN PICASA

**CONDITIONS:** Images should be supplied as prints (ideally between 6x4in and 8x10in) with an optional back-up on CD. Include the sender's name, phone number and email address. Include ALL SHOOTING DETAILS on the image, and on a CD file - photo name, photographer's name, camera, lens, shutter speed, aperture, and software adjustments if any. Please note: due to occasional extended backlogs NOT ALL IMAGES MAY BE PUBLISHED. Submissions will not be returned. By submitting an image to AP magazine the sender grants permission to publish the image and its accompanying critique. Copyright of the image remains with the photographer.

**BEAT THE QUEUE:** An alternative to Image Doctor in print now exists on the AP website. Here pro shooter Anthony McKee provides detailed critiques of submitted images, including 'before' and 'after' demonstrations of how images can be improved. All images will be published and critiqued for a fee of \$30. Go to [AustralianPhotography.com/image-doctor](http://AustralianPhotography.com/image-doctor) for more details.



# Image Doctor ✨

## Keep Software Subtle

**BELOW** David Edwards made this image while on a camera club trip to Whiskey Bay on Wilsons Promontory. He maintains: "It must be one of the best areas in Australia for photography. On this occasion, the light of the setting sun was perfect. I cropped the image to a panoramic format for extra impact." The panorama format works well for the subject matter and the reflection is lovely. However, there's just a hint too much foreground for the rule of thirds, so a 'sliver' off the bottom would do the job. I'd also recommend that you be a little more careful when sharpening.

When you can see a 'halo' around the ridge line - as you can see here - it means you've probably gone too far with your sharpening adjustments.

### ✨ Saima's Tip:

Subtlety is the key for the best results with most software 'tweaking' of images.

TITLE: UNTITLED

PHOTOGRAPHER: DAVID EDWARDS

DETAILS: PENTAX ISTDS, 3.5S @ F/11, TRIPOD



## Don't Make It Busy

**RIGHT** Anthony Bianco talks here about the power of a composition. He wrote: "I took two shots of a man ploughing his rice field with a bullock near Borobudur. They both showed a man working. A close-up showed a man urging his bullock on while this one displayed the work setting and general life, such as dwellings, rice paddies and people's washing on the line." Mentioning Borobudur in the title may remind the photographer where it was shot, but for the rest of us seeing the temple would probably have been more meaningful. I appreciate your desire to show a more general view of rural life in Indonesia, but the washing and the bullocks tend to merge into their surrounds, while the palm tree gets its top chopped off. The fact the print seems quite yellow and overexposed also unfortunately doesn't help the content to stand out.

### ✨ Saima's Tip:

A lot of stuff in a frame often makes it hard for one thing to stand out against all the other stuff competing for our attention. A 'busy' image dilutes the impact.

TITLE: LIFE NEXT TO BOROBUDUR TEMPLE, INDONESIA

PHOTOGRAPHER: ANTHONY BIANCO

DETAILS: NIKON D60, NIKKOR AF-S 55-200MM F/4-5.6 VR LENS @ 102MM FOCAL LENGTH, 1/250S @ F/4.8, 100 ISO, CIRCULAR POLARISING FILTER





## Move In Closer

**LEFT** David Higham wrote that he had only started photography six months before he sent in this shot for critiquing: "I hope you like this shot. The only thing I can pick from it myself is that the bees in the background could have been just a little bit clearer. I used f/8 instead of f/10. Any guidance would be appreciated." I have to say I disagree about the bees in the background. A background is a background. It may add context, but it shouldn't really compete for interest or attention with the main subject. A lovely out-of-focus backdrop is often a good thing. In fact I was going to suggest this image could do with a less clear background. However, you had hit the limits of your lens, so instead you could have crept closer to try and fill more of the frame with the flower and bee for less background.

### ☀ Saima's Tip:

Fill the frame with good subject matter to avoid too much cropping (which throws away pixels) later.

TITLE: POLLINATING BEES

PHOTOGRAPHER: DAVID HIGHAM

DETAILS: CANON 50D, 18-200MM LENS @ 200MM FOCAL LENGTH, 1/500S @ F/8, 100 ISO, HANDHELD, SHARPNESS, CONTRAST AND COLOUR ADJUSTED USING PHOTOSHOP 7

## Preparation Is The Key

**RIGHT** Ray Fowler tried out his new Canon 7D on some sunrise shots at Bald Hill (aka Stanwell Tops) north of Wollongong (where the hang gliders take off). "When I arrived the sun was just starting to peek over the horizon. With no time to set up my tripod I began to shoot without it. At about the same time, the couple walked across and sat down to watch nature at work." The scene did need a couple (or something hefty) as there really is a lot of uneventful stuff with dark tones, even after cropping. The couple tends to disappear into the shadows. They needed to be more in the light of the sun's rays and the way to do this would have been to move around to the left, get a bit closer, and then lie down on the ground shooting upwards. They might have wondered what you were up to! If they had been standing, their silhouette would have been more distinctive.

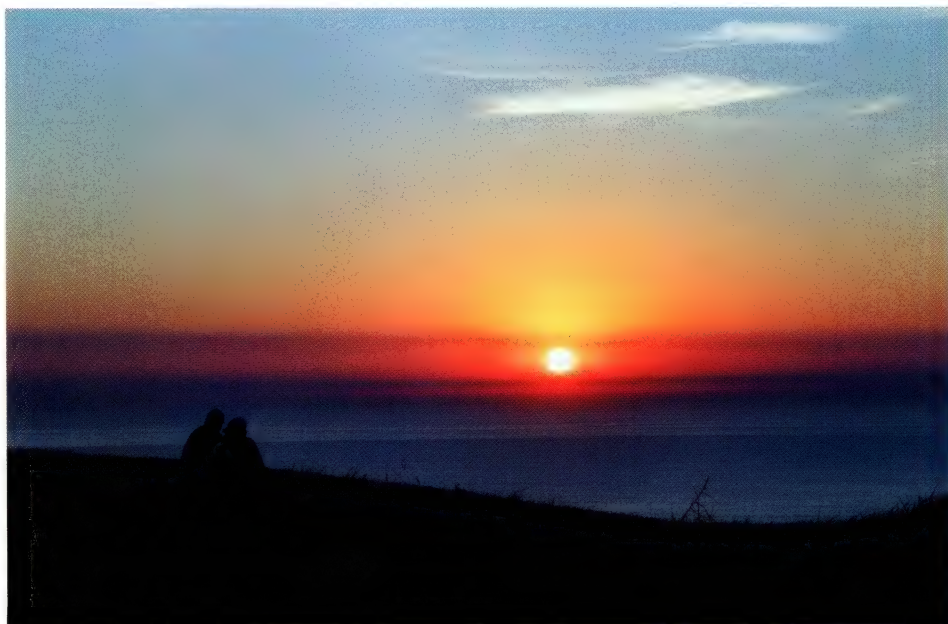
### ☀ Saima's Tip:

Arriving well before sunset for a shoot allows you to prepare properly at the best spots.

TITLE: WATCHING THE SUNRISE

PHOTOGRAPHER: RAY FOWLER

DETAILS: CANON 7D, 18-135MM LENS @ 62MM FOCAL LENGTH, 1/250S @ F/11, 200 ISO, UV FILTER, HANDHELD, MINOR LEVELS AND COLOUR ADJUSTMENTS, CROPPED





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# Image Doctor ✨

## Don't Go Too Tight!

**RIGHT** It would be nice to have some background information about where or when this picture was taken, and any difficulties attached to that task. While many people don't get in close enough to their subjects, in this case I think you actually needed to pull back, either by stepping back or by reducing the lens' focal length (reducing your telephoto range). The guy's head and the bagpipes are sitting on the edges of the frame — and that's a real 'no-no' here! How about giving him space to 'breathe', and giving us a little more context within your frame? I'd like to see more of the bagpipes and the musician's outfit. The vertical format might well have been a better option. The long focal length blurs out the background beautifully, but it doesn't look at all distracting to start with.

### ✨ Saima's Tip:

'Filling a frame' doesn't mean going right to the edge of the frame and excluding all other contextual details. Use your judgement, and shoot a few different options - some in tight, and others on a broader scale.

TITLE: UNTITLED

PHOTOGRAPHER: ARTHUR McCULLOCH

DETAILS: NIKON D90, 55-200MM LENS @ 175MM FOCAL LENGTH,  
1/200S @ F/11



## A Busy Jumble

**ABOVE** Greg Lea wrote: "I'm very much an amateur when it comes to photography. I went to the harness racing at Tabcorp Park, Melton, in Victoria for Christmas and thought I'd try to take some shots. I liked this one because the horse is reasonably sharp while there's some blur in the legs to hopefully portray some movement." This is very sharp and the photo effect of a 'sharp' horse with blurred legs is working. However, it's very dark and busy, with loads of horse bodies, helmets and wheels. There's a bit too much going on for anything to stand out well. Better quality paper might improve the print, but the scene is still busy. I think a single horse and driver could have

conveyed the motion (and stillness) equally as well as the mass of horses and men seen here.

### ✨ Saima's Tip:

Simple compositions generally work, while busy ones are more 'hit and miss'.

TITLE: UNTITLED

PHOTOGRAPHER: GREG LEA

DETAILS: CANON 40D, 70-200MM IS F/4 LENS,  
1/125S @ F/5.6, 800 ISO, RAW FILE, CROPPING  
AND A LITTLE SHARPENING





## Go For A Tripod

**RIGHT** Says Robyn Selem: "During a trip to Singapore I took hundreds of shots of the exquisite orchids within the National Orchid Garden. However, this plant wrapping itself around a tree took my interest more. The only post processing done was to increase the saturation slightly to bring out more red in the focal leaf." It's easy to get a little blasé with so many orchids in this wonderful garden, which is a great favourite of mine. I like the crisp detail in those lovely specimens of leaves, as well as the overlaying effect against the woody texture. I think this image works quite well, though it's a little pinkish for my liking - but that's just personal taste. A tripod would have been ideal for this sort of situation so you could then have knocked the ISO down from 400 to 100. While the technology is improving, to get the best quality and least noise it's still advisable to use the lowest ISO settings. What would work nicely with those leaves would be a few droplets of water on their surface - if you had a bottle of water handy!

**Saima's Tip:** Tripods are great for botanical subject matter in gardens with varied lighting situations. They will allow you to use lower ISO settings.

**TITLE:** EVOLVING COLOUR

**PHOTOGRAPHER:** ROBYN SELEM

**DETAILS:** CANON EOS 400D, 51MM FOCAL LENGTH SETTING, 1/100S @ F5.6, 400 ISO, NO FLASH, HANDHELD, SATURATION INCREASE +5



## An Evocative Image

**LEFT** Darren Brown wrote, "This cow was on the way back from O'Reilly's lodge at Canungra, Queensland. I got him looking straight at me and decided to take a few shots. Since I don't have Photoshop or Lightroom imaging software, I played around with a Windows Live program to enhance it. I used brightness, colour and contrast to make him black-and-white." Maybe I'm missing something, but this looks like a pregnant 'her' rather than perhaps a fat 'him'! But I'm nitpicking. I really quite like the feel you have got here, especially with those oddly shaped trees and bushes in the background and that front-on view of the cow with the bulging sides. While the lighting on the animal isn't the best and it would be great to see something of the eyes, the cow stands out quite well, and this is an effective shot. I would suggest cropping a little bit off the bottom to bring the cow slightly closer to the viewer, but nothing else.

**Saima's Tip:**

Technical perfection and the rule of thirds isn't what makes an evocative or effective image - though they can make a good shot better, or sometimes even great.

**TITLE:** UNTITLED

**PHOTOGRAPHER:** DARREN BROWN

**DETAILS:** CANON 40D, TAMRON 18-200MM LENS @ 200MM FOCAL LENGTH, 1/200S @ F/7.1, 100 ISO, HANDHELD





## Lighting Makes Images

**ABOVE** Mick O'Connor wrote: "I took this on a beach near Lockhart River in Far North Queensland. Keeping a lookout for crocodiles in the blustery and cloudy conditions, I saw this tree growing in the sand below the high-tide mark. The tree bent by the prevailing wind, with its root system anchoring it into the sand, captured my interest." Sadly the tree, as a subject, is not helped at all by the fact that the lighting is poor and there is an absence of interesting colour. The tilting horizon and grungy sand and water in the foreground aren't assets either. The tree obviously took your fancy, but I have to ask just what you really wanted to do with this photo? If you just want to show a botanical marvel, it's adequate, but not if you wanted to make an exciting shot.

✨ **Saima's Tip:** The key to the best imagery is good or effective lighting. Without it, any image is going to struggle.

**TITLE:** UNTITLED

**PHOTOGRAPHER:** MICK O'CONNOR

**DETAILS:** CASIO EX-Z850, 7.9MM FOCAL LENGTH, 1/200S @ F4, MATRIX METERING, NO FLASH, HANDHELD



## Get Your Monitor Calibrated?

**RIGHT** Michael Tanko said: "I took this shot in Kota Kinabulu in Malaysia after a delicious meal on the boardwalk. The print actually looks a lot lighter than on the computer screen and you can't see the advertising on the umbrellas, which I didn't want. Still I think it captured the impending storm pretty well." What I like in this shot is the halo of light around the umbrellas – they stand out well against the sky. What is less attractive is the dark, hard-edged stuff below the umbrellas and in the foreground. It has become just too black and cluttered and cries out for backlighting to make all those dark lines stand out better. The danger would

then be that those shapes hidden in the black areas may clutter things up even more by becoming visible.

✨ **Saima's Tip:** Print images that don't match the image on computer screen are a good indicator that the devices need to be calibrated to get more consistency.

**TITLE:** UNTITLED

**PHOTOGRAPHER:** MICHAEL TANKO

**DETAILS:** CANON 550D, CANON 18-55MM LENS, 1/5S @ F22, 100 ISO, MONOCHROME SETTING, TRIPOD USED



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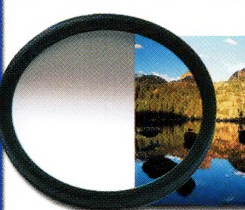
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# Chasing Wilderness

David Bigwood doesn't consider himself a wildlife photographer, but that doesn't mean he isn't attracted to the challenge of making interesting images of our local fauna.

I have a number of good photographers who I keep an eye out for in the photographic press and in publishers' catalogues. One is Niall Benvie, a Scottish shooter who specialises in lively outdoor photography of all sorts, especially nature and environmental images.

It was when I was browsing through his latest offering, *Outdoor Photography Masterclass* (Photographers' Institute Press), and admiring his superb images, that I felt the urge to do more about capturing our local wildlife with my camera. While I have many images of wildlife in my files, they have been mostly gathered fortuitously, rather than by design, so I wouldn't presume to call myself a wildlife photographer. However, I must admit there's something special about photographing an animal in its own habitat which has a mind of its own and which can disappear at any time it chooses - unlike the landscapes which have become my focus these days. On landscape shoots I can spend time setting up the camera on a tripod and assessing the best position and exposure. With wildlife I've learned to expect the unexpected - like early one snowy morning when I came upon a group of female Eastern Grey kangaroos - some with joeys in their pouches - standing in the snow.

While my landscape photography has taught me a little about patience as I wait for the best light, I've had to accept that patience is a given where wildlife is concerned, and that things aren't necessarily going to work out in the way I want them to. For somebody who gets impatient when a computer program takes longer to load than I'd like, this has been a salutary lesson!

Unlike the greats, my wildlife photography isn't going to take me to the ends of the earth. But there's no need for that as there are lots of images to be made closer to home, and we're especially fortunate with the many unique animals we

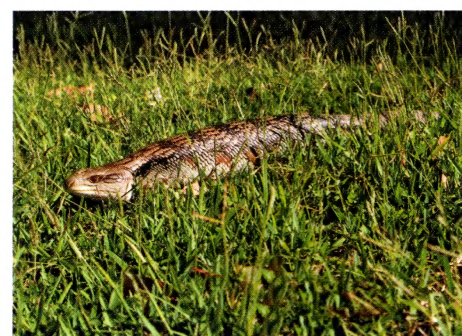


IMAGES BY DAVID BIGWOOD.

live with in this country. At one point I lived near Port Stephens on the northern New South Wales coast. It's an area which has lots of koalas and it was here that I seriously began looking for wildlife to photograph. I spent hour after hour traipsing through koala habitats looking for them. My neck ached from staring up into the trees!

Then I was told by an experienced koala carer to look down, not up. "Look at the base of the tree for droppings," she told me, "and when you find some then look up." But, even that sage advice was no guarantee of success, as a koala way up in a tree and wedged into the fork of its branches is still very hard to see - and almost impossible to photograph! However, I did get better at koala spotting and by a stroke of good fortune I found a very dozy one in a perfect position to get my pictures. He opened his eyes, peered at me blearily, decided I was no threat and went back to sleep.

During the day, sleeping is really what koalas do best, so if you can find one in a convenient position for photography you'll be able to shoot image after image (though it's obviously better if they open their eyes!). So often in photography, as in life, luck plays an important role, but in both instances we need to be prepared to take advantage of it



when it happens. One day I was at my desk in my house when I sensed a movement in my front garden. A blue-tongued lizard was tentatively emerging from a flower bed and a blue-tongued lizard with his tongue out is a shot I wanted to make. I grabbed my camera and rushed outside. My arrival stopped the lizard in its tracks and I was able to get some shots as I lay on the grass not far from it. It was deciding whether to stay still or make a run for it. And, in spite of my silent urging, its blue tongue did not appear. You just can't get a wild animal to pose. I can't yet class myself as a 'wildlife' photographer, but with Niall Benvie's help and that of those many writers and photographers who fill websites and bookshelves (and of course magazines like *AP*) offering hints, I can only hope I might just become one - one day! ✱

**LEFT & BELOW**  
Capturing images of wildlife is one of the more challenging photographic undertakings which can attract amateurs.



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**new gear »**

#### Fujifilm FinePix Z900EXR

Fujifilm's new FinePix Z900EXR features a 18-megapixel EXR CMOS sensor, a 3.5-inch touch-screen LCD and 38x40mm equivalent zoom lens.

- > Manfroto 054 and 057 Tripod Heads Released
- > iPad 2 On Sale in Australia
- > New Tripos: Manfroto 057 series



**news »**

#### 2011 Ballarat International Foto Biennale

The exhibition program for the 2011 Ballarat International Foto Biennale has been announced. The month-long festival of photography will showcase the work of 22 Australian and international photographers, and a further 70 artists who will exhibit as part of the fringe program.

- > Vised Sydney
- > World Press Photo winners announced
- > Canon APPA Australia Professional Photographer of the Year
- > Australian For Life



**profile »**

#### Profile: Ken Duncan

Ken Duncan is one of Australia's best known photographers. Since establishing his own publishing company in 1992, Duncan has published in excess of 50 photographic books, the majority of which sold reprint years after year.

- > Profile: Daniel Linari
- > Profile: Jackie Hackett



**image doctor »**

#### Image Doctor: To the Beach

"Paul, every now and then a picture arrives that doesn't need much help at all. This is one of them. These things make this a great post. The weather, your more."

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**new cameras »**

#### Nikon D5100 DSLR Announced

The new Nikon D5100 features a 16.2-megapixel CMOS sensor and a 3-inch, high-res, wide-angle LCD.

- > Leica X1: Firmware Upgrade
- > Olympus TG-610
- > Ricoh CX5: Preview
- > GE's New Waterproof Mini Camcorder

**events & exhibitions »**

- > 2011 Kodak Salon  
404 George St., Fitzroy Victoria 3065, Australia  
13 Apr - 04 Jun, 2011
- > Sony World Photography Awards and World Photography Festival & Exhibition  
London, UK 26 Apr - 22 May, 2011
- > Sin City: Crime and Corruption in 20th Century Sydney  
Corner Albert and Philip Streets, Circular Quay NSW (01 May - 22 May, 2011)
- > The Enemy at Home  
Philip and Bridge Streets, Sydney (07 May - 11 Sep, 2011)
- > PMA Imaging & Entertainment Expo & Conference  
Derby Harbour, Sydney (23 Jun - 26 Jun, 2011)
- > Ballarat International Foto Biennale  
Ballarat, Victoria (20 Aug - 18 Sep, 2011)

**topic box**

- > How to Frame a Landscape
- > How to choose a digital SLR with camera
- > 10 photography tips for beginners
- > How to use Photoshop
- > How to successfully compose images!
- > How to create HDR images

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- > Pentax original Sanyo, Silver Starlight, Yellow Ensign, Orange, Blue/Roadlight.
- > Pentax ET SMC rear teleconverter 2.0x
- > Pentax ET SMC 40mm f/2.8 lens
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